

2013

## Hymn Festival Arrangements: Choir

Dale Grotenhuis  
*Dordt College*

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## Hymn Festival Arrangements

The following pages show the arrangements Dale Grotenhuis put together when leading Hymn Festivals which were largely for congregational singing. They often include parts for instruments, special harmonizations for the organ/piano, transposing phrases between stanzas, suggested use of women's and men's voices, etc.

Amazing Grace  
Beautiful Savior  
By the Sea of Crystal  
Christ is Made the Sure Foundation  
Come, Thou Almighty King  
Crown Him with Many Crowns  
Great is the Lord Our God  
Great is Thy Faithfulness  
Guide Me, O My Great Redeemer  
Holy, Holy, Holy  
How Firm a Foundation  
I Will Sing of the Mercies of the Lord  
Lift High the Cross  
Like a River Glorious  
Love Divine, All Loves Excelling  
Onward, Christian Soldiers  
Our God Reigns  
Praise the Lord With the Sound of Trumpet  
To God Be the Glory  
When I Survey the Wondrous Cross  
When in Our Music God is Glorified  
When Peace Like a River





# \* Amazing Grace

for Congregation, SATB choir, piano, organ and brass quartet

St. 1, 2, 3 and 5, John Newton, 1779  
St. 4, A Collection of Sacred Ballads, 1790

Virginia Harmony, 1831  
arr. Dale Grotenhuis

**Bb Trumpet**

*mp*

**Piano**

*mp*

**Congregation women** *mp*

1. A - maz - ing — grace — how

**Tpt.**

**Piano**

sweet the sound — that saved a — wretch like me. —

The musical score is written for a Bb Trumpet, Piano, Congregation women, and Tpt. (Trumpet). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems. The first system features the Bb Trumpet and Piano parts. The second system features the Congregation women and Tpt. parts. The third system features the Piano part. The fourth system features the Congregation women and Tpt. parts. The lyrics are: '1. A - maz - ing — grace — how' and 'sweet the sound — that saved a — wretch like me. —'. The dynamics are marked as *mp* (mezzo-piano).

\* Some of this musical material appears in SATB arr, published by Kjos, #8855



I once was lost, but now am found, was

blind, but now I see. 2. 'Twas grace that

All voices, *mf* unis.

Piano

Organ

taught my heart to fear, and grace my fears re-







dan - gers, toils and snares I have al - read - y come, — 'tis

grace hath brought me safe thus far, and grace will lead me home.

Cong.  
Women (unis.)

Cong.  
Men (unis.)

5. When we've been there ten thou - sand years, bright

5. When we've been there ten thou - sand years, bright shin - ing

Piano



shin - ing — as the sun, ————— we've no — less —  
as the sun, ————— we've no — less — days to

Piano



days to sing — God's praise than when we've first be - gun. —  
sing — God's praise than when we've first be - gun. —



Organ

*rit.*





Congregation  
and  
Choir

3. The Lord has prom-ised good to me, his word my

Piano

Broadly

Organ

Broadly

Bb Trumpets  
1 and 2

Trombones  
1 and 2

Congregation  
and  
Choir

hope se-cures; He will my shield and

Piano

Organ

Bb Trumpets  
1 and 2

Trombones  
1 and 2



Congregation and Choir

por - tion be as long as life en - dures.

Piano

Organ

Bb Trumpets 1 and 2

Trombones 1 and 2

*mp*

Choir alone

S

A

T

B

unis. *mf*

as long as life en - dures.

Piano

Bb Trumpets 1 and 2

Trombones 1 and 2

1st tpt.

*mp*



div. *mp* *pp rit.*

S A T B

A - maz - ing grace!

*dim.* *mp* *rit.* *pp* *r.h.*

Piano

Organ

Bb Trumpets 1 and 2

Trombones 1 and 2

\* Note the irregular arrangement of stanzas: 1, 2, 4, 5, 3. In many hymnals the stanzas appear in regular numerical order, so the printed program should indicate the order below with the appropriate voicing:

1. Women (unison)
2. Men and Women (unis.)  
Piano interlude
4. Choir alone
5. Men leading and women entering  
one measure later in two-part canon.  
Organ interlude
3. All voices (unis.)  
Coda-Choir

A complete packet (with permission to duplicate) contains:

- one A. Choral Score and Conductor
- one B. Conductor Score for brass rehearsal
- one C. Trumpet 1 and 2
- one D. Trombone 1 and 2

write or call:  
Dale Grotenhuis  
2299 Aimie Ave.  
Byron Center, MI 49315  
(616) 878-3733



# Conductor - Rehearsal

1. Women
2. All interlude
3. All (+ Brass)
4. All A cappella
5. 2-part canon interlude

## AMAZING GRACE 462

0

1st Tpt.

*mp*

Women 16 All (unis.) 16

[1.] A - mazing [2.] 'Twas grace

Interlude 4 All a cappella 16 2-part canon (M-W) 16 Interlude 3

[4.] Through many [5.] When we've rit.

[3.] The Lord

5

9

13 CHOIR ONLY 17 2

*dim.*

1st Tpt.

*mp*

*pp rit.*



# Trumpet 1+2

- 1 Women
- 2 All
- interlude
- \* 4 All a cappella
- 5 Canon - M, W
- interlude
- 3 All-unison + Brass

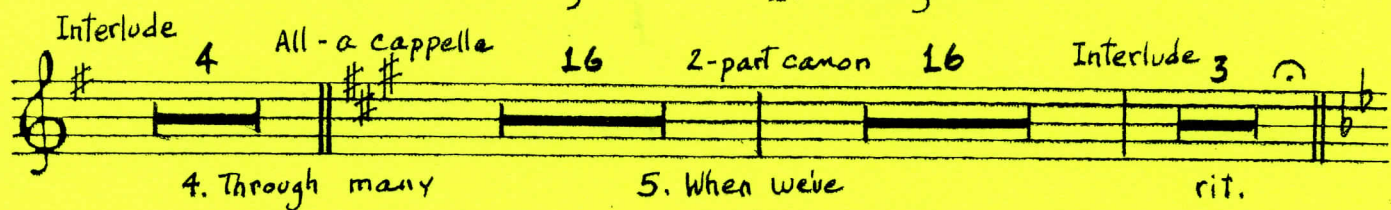
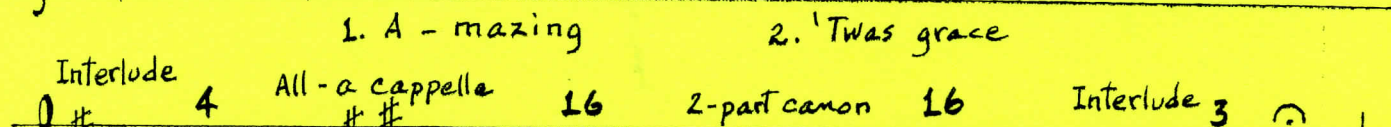
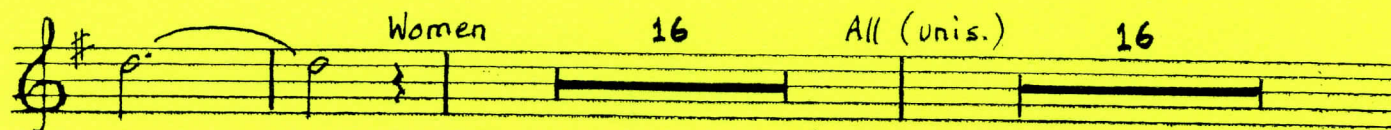
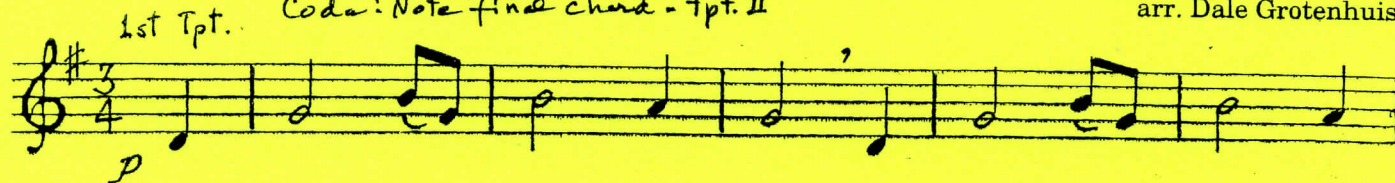
Piano, Organ

Coda: Note final chord - 7pt. II

5 stanzas  
1, 2, 4, 5, 3  
(intentional order)  
St 3 (Final Stanza)  
BRASS

## Amazing Grace

Virginia Harmony, 1831  
arr. Dale Grotenhuis





# Trombones 1+2

FIVE STANZAS  
1, 2, 4, 5, 3  
(intentional order)  
St. 3 BRASS

- 1 Women
  - 2 All  
interlude
  - \* 4 All a cappella
  - 5 Canon - M, W  
interlude
  - 3 All-unison + Brass  
Piano, Organ
- Coda: Note final chord)

## Amazing Grace

Virginia Harmony, 1831  
arr. Dale Grotenhuis

Intro  
Trumpet-piano

7

Women

16

All-unison

16



1. A - mazing

2. Twas grace

Interlude

4

All-a cappella

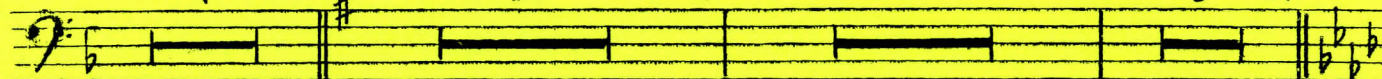
16

2-part canon

16

Interlude 3

16



4. Through many

5. When we've

rit.



3. The Lord

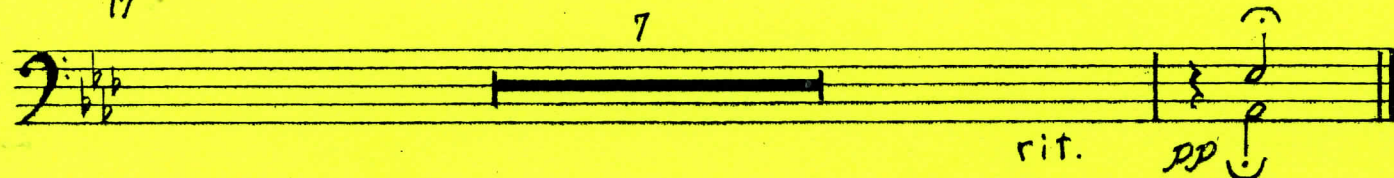


CHOIR

mp

17

7



rit.

pp



# Timpani

- \* 1. Women (unison)
- 2. Men and Women (unis.)  
Piano interlude
- 4. Choir alone
- 5. Men leading and women entering  
one measure later in two-part canon  
Organ interlude
- 3. All voices (unis.)  
Coda-Choir

## AMAZING GRACE

(interlude)

2

Stanza 3.

f

ff

2

11 rit.

pp

- \* Note the irregular arrangement of stanzas: 1, 2, 4, 5, 3. In many hymnals the stanzas appear in regular numerical order, so the printed program should indicate the order below with the appropriate voicing:



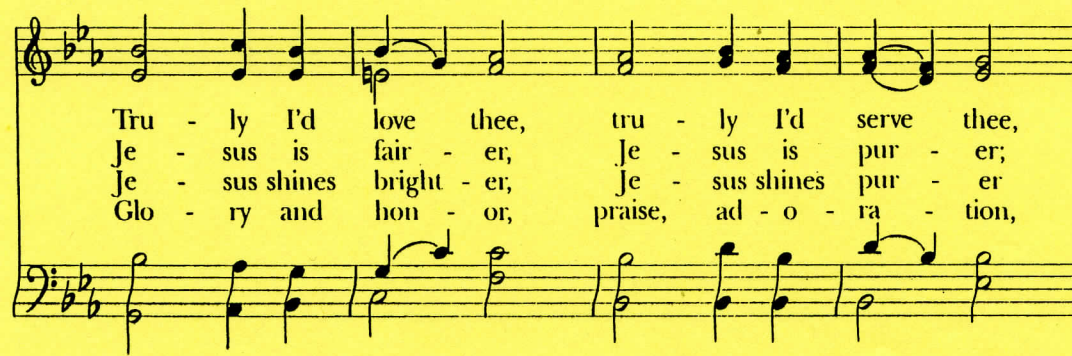
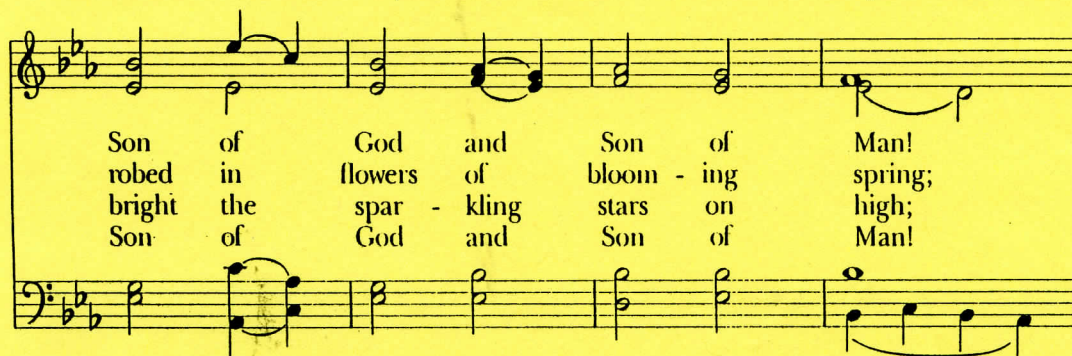
CONDUCTOR  
ORGAN  
CHOIR  
BRASS

FOUR STANZAS  
ST. 4 BRASS

# Beautiful Savior

461

ALL 1 Beau - ti - ful Sav - ior! King of cre - a - tion!  
WOMEN 2 Fair are the mead - ows, fair are the wood - lands,  
ALL - PARTS - A Cap. 3 Fair is the sun - shine, fair is the moon - light,  
Brass ALL - UNIS. 4 Beau - ti - ful Sav - ior! Lord of the na - tions!



Light of my soul, my joy, my crown.  
he makes our sor - rowing spir - it sing.  
than all the an - gels in the sky.  
now and for - ev - er - more be thine!



St. 1 All

2 Women

3 All-parts-a cap. BEAUTIFUL SAVIOR 461

St. 4 BRASS

First system of musical notation, measures 1-5. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a sharp sign (F#) and contains eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, containing quarter and eighth notes. A rehearsal mark '5' is placed above the fifth measure.

Second system of musical notation, measures 6-9. The system consists of two staves. The upper staff continues the melody with eighth and quarter notes. The lower staff continues the accompaniment with quarter and eighth notes. A rehearsal mark '9' is placed above the ninth measure.

Third system of musical notation, measures 10-13. The system consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. A rehearsal mark '13' is placed above the thirteenth measure. The word 'rit.' (ritardando) is written above the fourteenth measure, indicating a tempo change.



# Trumpets 1 + 2



St. 1 All

2 Women

3 All-parts-a cap. BEAUTIFUL SAVIOR

461

St. 4 BRASS

# Trombones 1+2



St. 1 All

2 Women

3 All-parts-a cap. BEAUTIFUL SAVIOR

461

St. 4 BRASS

Handwritten musical score for Trombones 1+2, featuring three staves in 4/4 time with a key signature of two flats (B-flat and E-flat). The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together. Measure numbers 5, 9, and 13 are indicated above the staves. The piece concludes with a double bar line and the word "rit." (ritardando) written below the final staff.



TIMPANI

BEAUTIFUL SAVIOR

1.

2.

3.

4. Brass + TIMP

Handwritten musical score for Timpani part of 'Beautiful Savior'. The score is written on three staves in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The first staff begins with a sharp sign (#) below the first measure. The music consists of various rhythmic patterns including eighth and sixteenth notes, rests, and chords. Measure numbers 5, 9, and 13 are indicated above the staves. The third staff ends with a 'rit.' (ritardando) marking and a fermata over the final note.

Choir  
Conductor  
Brass (for singing)

620 in P.H.

# By the Sea of Crystal

ALL 1 By the sea of crys - tal saints in glo - ry stand,  
ALL 2 Out of trib - u - la - tion, death, and Sa - tan's hand,  
ALL 3 "Un - to - God Al - might - y, sit - ting on the throne,

ORG. INT.

3. with Brass

myr - i - ads in num - ber, drawn from ev - ery land.  
they have been trans - lat - ed at the Lord's com - mand.  
and the Lamb, vic - to - rious, be the praise a - lone."

Robed in white ap - par - el, washed in Je - sus' blood,  
In their hands they're hold - ing palms of vic - to - ry.  
God has wrought sal - va - tion; he did won - drous things.

they now reign in heav - en with the Lamb of God.  
Hark! the ju - bilant cho - rus shouts tri - um - phant - ly: → ORG. INTERLUDE  
Who shall not ex - tol thee, ho - ly King of kings!



# ORGAN

## THREE STANZAS

1. ALL

2. ALL

FOUR MEAS. MODULATION > NEXT PAGE

3. ALL (W|B.R.)

### By the Sea of Crystal

620

ALL 1 By the sea of crys - tal saints in glo - ry stand,  
 ALL 2 Out of trib - u - la - tion, death, and Sa - ran's hand,

myr - i - ads in num - ber, drawn from ev - ery land.  
 they have been trans - lat - ed at the Lord's com - mand.

Robed in white ap - par - el, washed in Je - sus' blood,  
 In their hands they're hold - ing palms of vic - to - ry.

they now reign in heav - en with the Lamb of God.  
 Hark! the ju - bilant cho - rus shouts tri - um - phant - ly: → ORG. INTERLUDE



# Organ

Modulation  
to St. 3:



w/ Brass

ORG

3. Un-to God Al-might-y sit-ting on the throne, and the Lamb vic-

to-ri-ous, be the praise a-lone. God has wrought sal-va-tion,

He did won-drous things, who shall not ex-tol Thee, Ho-ly King of Kings.



Conductor: Rehearsal

BY THE SEA OF CRYSTAL 620

ST. 1 TACIT

ST. 2 TACIT

FOUR MEAS. MODULATION

ST. 3 BR. QUART. and Timpani

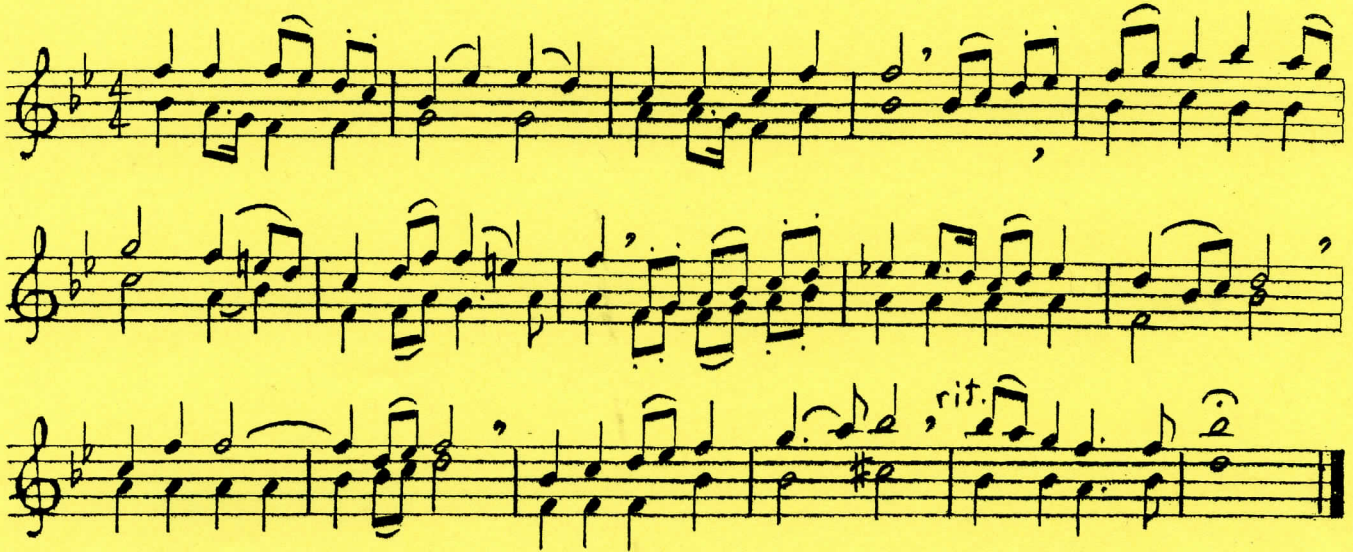
The image shows a handwritten musical score on aged paper. It consists of three systems of music, each with a treble and bass staff. The first system is marked 'ST. 1 TACIT'. The second system is marked 'ST. 2 TACIT' and 'FOUR MEAS. MODULATION'. The third system is marked 'ST. 3 BR. QUART. and Timpani' and includes a 'rit.' (ritardando) marking. The music is written in a style typical of early 20th-century manuscript notation, with various note values, rests, and dynamic markings. The paper has a yellowish tint and some minor staining.



# Trumpets 1-11

## BY THE SEA OF CRYSTAL 620

1. TACIT
2. TACIT  
FOUR MEAS. MODULATION
3. BRASS QUARTET



# Trombones

0

## BY THE SEA OF CRYSTAL 620

1. TACIT
2. TACIT  
FOUR MEAS. MODULATION
3. BRASS QUARTET

Handwritten musical score for Trombones, titled "BY THE SEA OF CRYSTAL 620". The score consists of three staves of music in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a treble clef and a 4/4 time signature. The second staff begins with a treble clef and a 4/4 time signature. The third staff begins with a treble clef and a 4/4 time signature. The music is written in a simple, handwritten style. The first staff contains 16 measures. The second staff contains 16 measures. The third staff contains 16 measures, ending with a double bar line. The tempo/mood markings are: 1. TACIT, 2. TACIT FOUR MEAS. MODULATION, 3. BRASS QUARTET. The third staff has a "rit." marking above the 14th measure.



# Timpani

## BY THE SEA OF CRYSTAL

St. 1. All

St. 2. All

FOUR MEASURE MODULATION

St. 3. All with Brass and Timpani

Handwritten musical score for Timpani, titled "BY THE SEA OF CRYSTAL". The score consists of three staves in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first staff begins with a forte (ff) dynamic and contains a series of eighth and quarter notes, followed by a four-measure modulation. The second staff continues the melody with a slur over a four-measure phrase. The third staff includes a "rit." (ritardando) marking and concludes with a double bar line. The notation is handwritten and includes various musical symbols such as beams, slurs, and dynamic markings.



Musical Material from D.G.'s published arrangement,  
"Lo, He Comes With Clouds Descending," pub by Kjos, 1991  
C9100

## Christ Is Made the Sure Foundation

Latin: 7th Century  
Tr. by John M. Neale

Westminster Abbey  
Henry Purcell, c. 1692  
arr. Dale Grotenhuis

### INTRO. Majestic

Organ



### 5 (ALL) *mf*

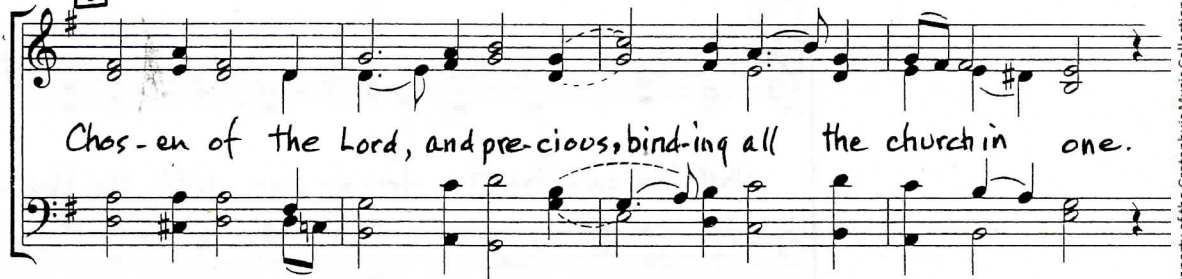
1. Christ is made the sure foun-da-tion, Christ the head and cor-ner-stone.

*mf div.*



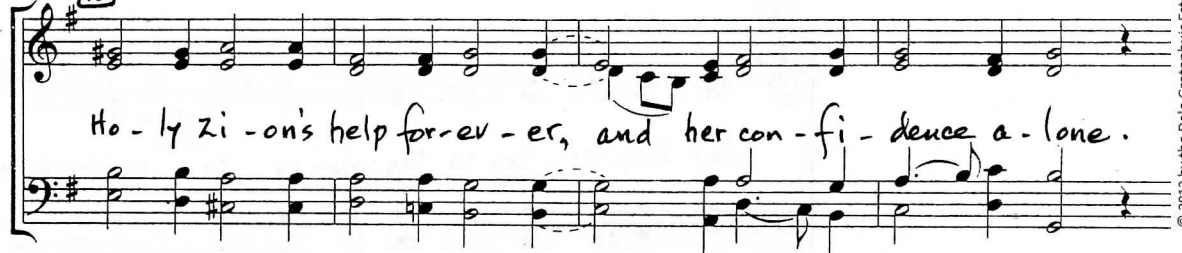
### 9

Chos-en of the Lord, and pre-cious, bind-ing all the church in one.



### 13

Ho-ly Zi-on's help for-ev-er, and her con-fi-dence a-lone.



### 17 (WOMEN)

without pedal

*p*

2.



with pedal

To this tem-ple where we call thee, come, O Lord of hosts to day;

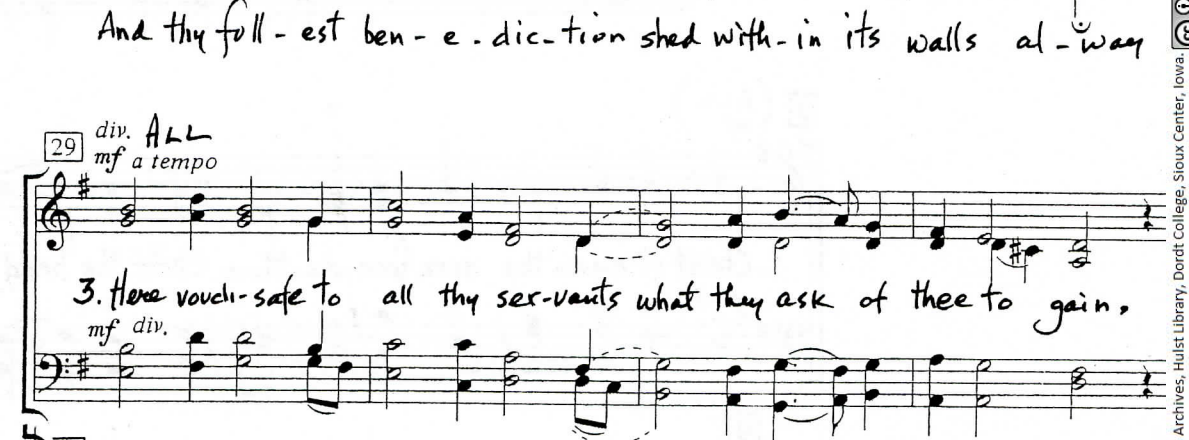
21 (MEN)



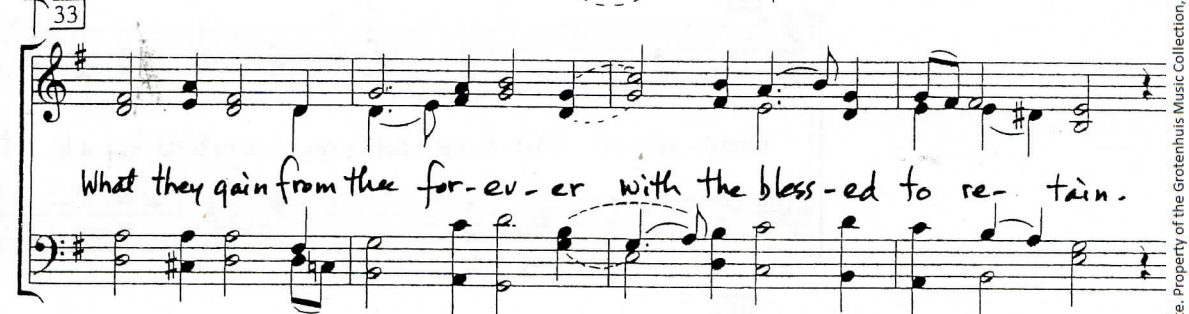
25 (ALL)



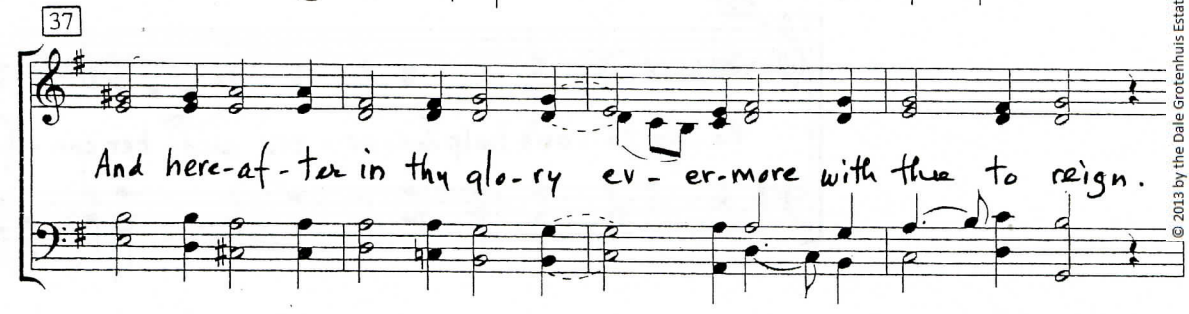
29 *div. ALL*  
*mf a tempo*



33



37



INTERLUDE

43 *ren.*





Very broadly

45 *ff* Soprano and/or Trumpet descant

(ALL - WITH BRASS)  
*ff* A.T.B. and Congregation \*

Laud and hon - or to the Fa - ther, laud and hon - or to the Son,

45 Very Broadly

*ff*

49

laud and hon - or to the Spir - it, ev - er three, and ev - er One.

49

53

*rit.* *div.*

One in might and one in glo - ry, while un - end - ing a - ges run.

53

*rit.*



Choir, Director, Congregation  
Note (organist, play from ORGAN SCORE)

All sing Stanzas 1, 2, 3

Stanza four with Brass

Note: St. 2 for women  
men  
all

Unison  
throughout

## Christ Is Made the Sure Foundation

392


Angularis fundamentum, Latin, 7th century; tr. J. M. Neale, 1851

WESTMINSTER ABBEY



Henry Purcell, 1659-1695




ALL 1. Christ is made the sure foun-da-tion: Christ the head and cor-ner-stone,  
Women 2. To this tem-ple where we call thee, come, O Lord of hosts, to-day;  
ALL 3. Here vouch-safe to all thy ser-vants what they ask of thee to gain,  
ALL 4. Laud and hon-or to the Fa-ther, laud and hon-or to the Son,



ALL 1. cho-sen of the Lord and pre-cious, bind-ing all the church in one,  
Men 2. with thy wont-ed lov-ing-kind-ness, hear thy peo-ple as they pray,  
3. what they gain from thee for-ev-er with the bless-ed to re-tain,  
4. laud and hon-or to the Spir-it, ev-er three and ev-er one:



ALL 1. Ho-ly Zi-on's help for-ev-er and her con-fi-dence a-lone.  
ALL 2. and thy full-est ben-e-dic-tion shed with-in its walls for aye.  
3. and here-af-ter in thy glo-ry ev-er-more with thee to reign.  
4. one in might and one in glo-ry while un-end-ing a-ges run.



-4 measure  
organ  
interlude

Alternative tune: REGENT SQUARE, 229



Brass Quartet  
(p. 319 in "Rejoice", hymnal)

Conductor - Rehearsal

Stanza 1, 2, 3  
and 4 below (after  
four measure interlude.)

### Christ Is Made the Sure Foundation

*Angularis fundamentum*, Latin, 7th century; tr. J. M. Neale, 1851

Henry Purcell, 1659-1695

Handwritten musical score for a Brass Quartet, consisting of three systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first system starts with a treble clef and a sharp sign (F#) above the first measure. The second system starts with a measure number '5' above the first measure. The third system starts with a measure number '9' above the first measure. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The score ends with a double bar line and repeat dots in the final measure of the third system.



Trumpets 1 and 2

Brass Quartet

St. 1, 2, 3  
and four  
below (after a  
four measure  
4. interlude)

# Christ Is Made the Sure Foundation

*Angularis fundamentum*, Latin, 7th century; tr. J. M. Neale, 1851

Henry Purcell, 1659-1695

The musical score is written on three staves in G major (one sharp) and 4/4 time. The first staff begins with a measure number '1' and contains eight measures of music. The second staff begins with a measure number '5' and contains eight measures. The third staff begins with a measure number '9' and contains eight measures, ending with a 'rit.' (ritardando) marking. The music is a homophonic setting of the hymn tune, featuring a steady bass line and a more active upper line.



Trombones 1 and 2

Brass Quartet

Stanzas 1, 2, 3  
(and 4 below) after  
a four-measure  
interlude)

# Christ Is Made the Sure Foundation

*Angularis fundamentum*, Latin, 7th century; tr. J. M. Neale, 1851

Henry Purcell, 1659–1695

4.

1 5 9



# Timpani

St. 1, 2, 3

and 4 below

(after a four measure  
interlude)

## Christ Is Made the Sure Foundation

*Angularis fundamentum*, Latin, 7th century; tr. J. M. Neale, 1851

4.

Henry Purcell, 1659-1695

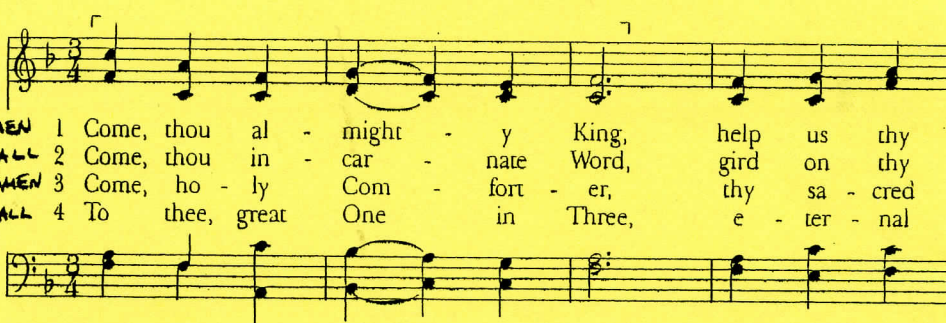
The musical score is written for a Timpani part in bass clef, 6/4 time. It consists of two staves. The first staff begins with a 6/4 time signature and a key signature of one flat (B-flat). It contains several measures of music, including a triplet of eighth notes marked with a '3' above them. A dynamic marking of *mf* (mezzo-forte) is present, followed by a crescendo leading to a *ff* (fortissimo) marking. A measure number '5' is written above the staff. The second staff continues the piece, starting with a measure marked with a '3' above it, followed by a measure marked with a '10' above it. It includes a *ff* marking and ends with a fermata over the final note.



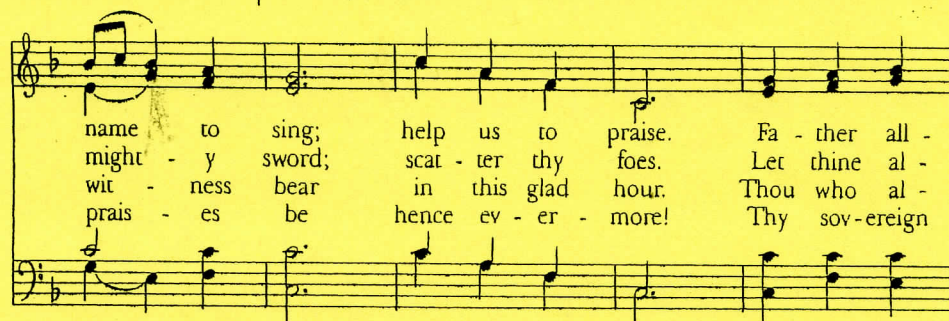
ORGAN  
CHOIR AND CONDUCTOR  
Trombones 1-II  
Trumpet II

246 in P.H.

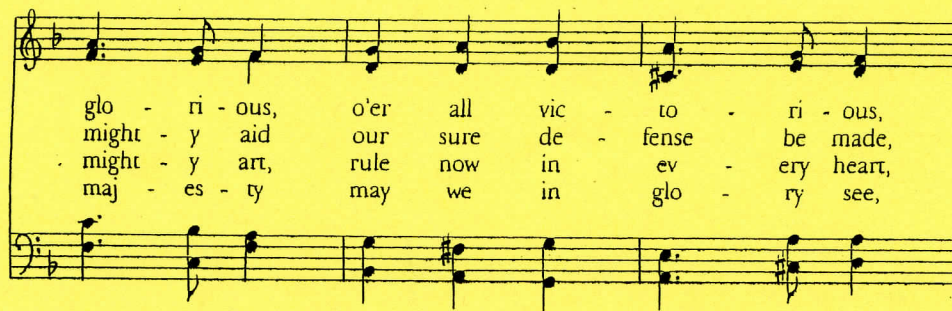
# Come, Thou Almighty King



MEN 1 Come, thou al - mighty - y King, help us thy  
ALL 2 Come, thou in - car - nate Word, gird on thy  
WOMEN 3 Come, ho - ly Com - fort - er, thy sa - cred  
ALL 4 To thee, great One in Three, e - ter - nal



name to sing; help us to praise. Fa - ther all -  
might - y sword; scat - ter thy foes. Let thine al -  
wit - ness bear in this glad hour. Thou who al -  
prais - es be hence ev - er - more! Thy sov - ereign



glo - ri - ous, o'er all vic - to - ri - ous,  
might - y aid our sure de - fense be made,  
might - y art, rule now in ev - ery heart,  
maj - es - ty may we in glo - ry see,



come and reign o - ver us, An - cient of Days.  
our souls on thee be stayed; thy won - ders show.  
and ne'er from us de - part, Spir - it of power.  
and to e - ter - ni - ty love and a - dore.



# Trumpet I

1. TACIT
2. MELODY
3. TACIT
4. DESCANT

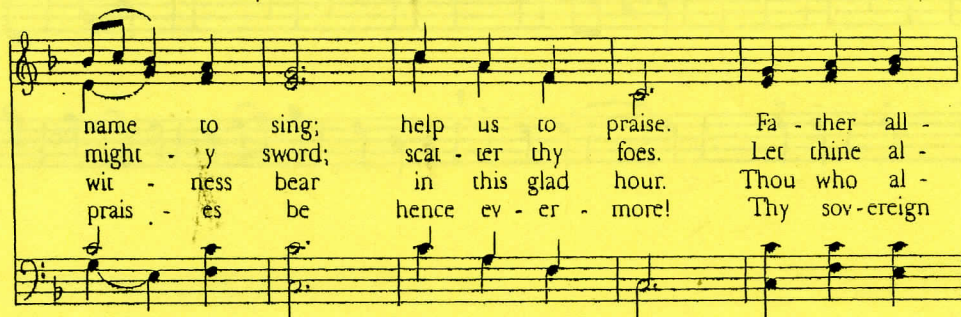
Actual Key: F

## Come, Thou Almighty King

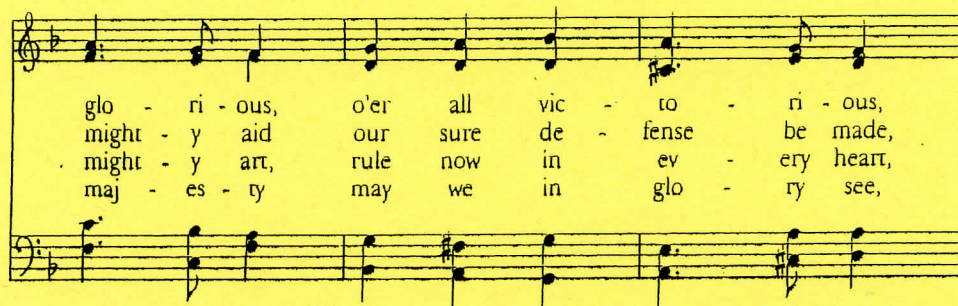
246



MEN 1 Come, thou al - might - y King, help us thy  
 ALL 2 Come, thou in - car - nate Word, gird on thy  
 WOMEN 3 Come, ho - ly Com - fort - er, thy sa - cred  
 ALL 4 To thee, great One in Three, e - ter - nal



name to sing; help us to praise. Fa - ther all -  
 might - y sword; scat - ter thy foes. Let thine al -  
 wit - ness bear in this glad hour. Thou who al -  
 prais - es be hence ev - er - more! Thy sov - ereign



glo - ri - ous, o'er all vic - to - ri - ous,  
 might - y aid our sure de - fense be made,  
 might - y art, rule now in ev - ery heart,  
 maj - es - ty may we in glo - ry see,



come and reign o - ver us, An - cient of Days.  
 our souls on thee be stayed; thy won - ders show.  
 and ne'er from us de - part, Spir - it of power.  
 and to e - ter - ni - ty love and a - dore.



# COME, THOU ALMIGHTY KING

1. TACIT



3. TACIT





Choir  
Organ  
Brass

1. All
2. Women
3. All (w/ BRASS)

Crown Him with Many Crowns 410  
Same as "Great is the Lord Our God"

1 Crown him with man - y crowns, the Lamb up - on his throne,  
2 Crown him the Lord of life, tri - um - phant o'er the grave,  
3 Crown him the Lord of peace; his king - dom is at hand.

while heaven's e - ter - nal an - them drowns all mu - sic but its own!  
who rose vic - to - rious from the strife for those he came to save.  
From pole to pole let war - fare cease and Christ rule ev - ery land!

A - wake, my soul, and sing of him who died to be  
His glo - ries now we sing who died and reigns on high;  
All hail, Re - deem - er, hail, for you have died for me.

your Sav - ior and your match - less King through all e - ter - ni - ty.  
he died, e - ter - nal life to bring, and lives that death may die.  
Your praise shall nev - er, nev - er fail through - out e - ter - ni - ty.

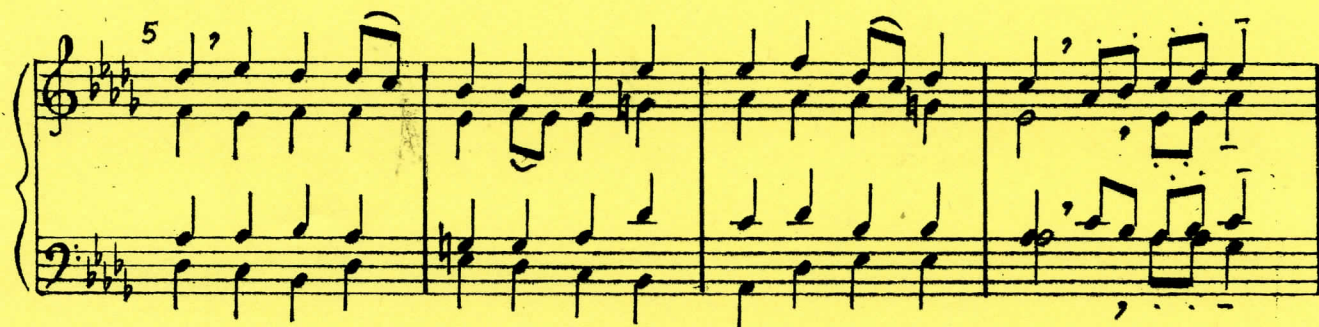


# Conductor - Rehearsal

1. All
2. Women
3. All (w/ BRASS)

## Crown Him with Many Crowns

410





# 1st + 2nd Trumpet

1. All
2. Women
3. All (w/ BRASS)

## Crown Him with Many Crowns 410

The musical score is written for 1st and 2nd Trumpet parts. It consists of four staves of music in 4/4 time, with a key signature of one flat (Bb). The first staff begins with a treble clef and a sharp sign (F#). The second staff is marked with a '5' and a comma. The third staff is marked with a '9' and a comma. The fourth staff is marked with a '13' and a comma. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a 'rit.' (ritardando) marking.



# 1st + 2nd Trombone

1. All
2. Women
3. All (w/ BRASS)

## Crown Him with Many Crowns 410

The musical score is written for two trombone parts, 1st and 2nd, in a 4/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into four systems, each containing two staves. The first staff of each system is marked with a forte 'f' dynamic. The second staff of each system is marked with a measure number: 5, 9, and 13. The music consists of eighth and sixteenth notes, often beamed together in pairs. The final measure of the fourth system is marked with 'rit.' (ritardando) and ends with a double bar line.



Timpani

st 1.

CROWN HIM WITH MANY CROWNS

2.

3. Brass + Timp

ff

2 9 2

13 rit.



Choir  
Organ  
Brass

1. All

3. Women

5. All (w/ BRASS)

Great Is the LORD Our God 48  
(same as "Crown Him")

1 Great is the LORD our God, and great - ly to be praised.  
3 With - in your tem - ple, LORD, in your most ho - ly place,  
5 Ob - serve her pal - a - ces, mark her de - fens - es well,

Up - on a hill God's cit - y stands in glo - rious beau - ty raised—  
we on your lov - ing-kind - ness dwell, the won - ders of your grace.  
that to the chil - dren fol - lowing you her glo - ries you may tell.

his ho - ly moun - tain high, the cit - y of our King,  
Your peo - ple sing your praise wher - e'er your name is known;  
For God as our own God tor - ev - er will a - bide,

the joy of all the earth be - low. In praise of God we sing.  
by ev - ery deed your hand has done your right - eous - ness is shown.  
and till life's jour - ney close in death will be our faith - ful guide.



# Conductor - Rehearsal

1. All
3. Women
5. All (w/ BRASS)

## Great Is the LORD Our God 48

The musical score is written for piano and features four systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system begins with a rehearsal mark '5.' and a fortissimo 'ff' dynamic. The second system starts with a measure number '5'. The third system starts with a measure number '9'. The fourth system starts with a measure number '13' and includes a 'rit.' (ritardando) marking in the third measure. The score concludes with a double bar line at the end of the fourth system.



# 1st + 2nd Trumpet

Choir  
Organ  
Brass

1. All
3. Women
5. All (w/ BRASS)

## Great Is the LORD Our God 48

The musical score is written for 1st and 2nd Trumpet parts. It consists of four staves of music, each beginning with a measure number: 5, 5, 9, and 13. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The final staff concludes with a 'rit.' (ritardando) marking.



# 1st and 2nd Trombone

Choir  
Organ  
Brass

1. All
3. Women
5. All (w/ BRASS)

## Great Is the LORD Our God 48

The musical score is written for the 1st and 2nd Trombone parts. It consists of four staves, each representing a measure of music. The key signature is B-flat major (two flats: B-flat and E-flat). The time signature is 4/4. The first staff begins with a forte dynamic marking (ff) and a measure number of 1. The second staff begins with a measure number of 5. The third staff begins with a measure number of 9. The fourth staff begins with a measure number of 13 and ends with a ritardando marking (rit.). The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, often beamed together in groups. There are also some rests and accidentals throughout the piece.



Timpani

GREAT IS THE LORD, OUR GOD

st 1.

2.

3. Brass + TIMP

Handwritten musical score for Timpani, featuring three staves in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The score includes measure numbers 5, 9, and 13, and a 'rit.' (ritardando) marking.

Staff 1: Measure 5. Starts with a forte (ff) dynamic. The melody consists of a half note G2, followed by a quarter rest, then eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest.

Staff 2: Measure 9. The melody consists of a half note G2, followed by a quarter rest, then eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest.

Staff 3: Measure 13. The melody consists of a half note G2, followed by a quarter rest, then eighth notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest. The piece ends with a double bar line.



ORGAN  
CHOIR  
BRASS

556 in P.H.

# Great Is Thy Faithfulness

ALL 1. Great is thy faith-ful-ness; O God my Fa-ther; there is no  
W 2. Sum-mer and win-ter and springtime and har-vest, sun, moon, and  
ALL 3. Par-don for sin and a peace that en-dur-eth, thy own dear

shad-ow of turn-ing with thee; thou chang-est not, thy com-  
stars in their cours-es a-bove join with all na-ture in  
pres-ence to cheer and to guide, strength for to-day and bright

pas-sions, they fail not; as thou hast been thou for-ev-er wilt be.  
man-i-fold wit-ness to thy great faith-ful-ness, mer-cy, and love.  
hope for to-mor-row—bless-ings all mine, with ten thou-sand be-sides

Refrain (Everyone on all 3 St.)

Great is thy faith-ful-ness! Great is thy faith-ful-ness! Morn-ing by

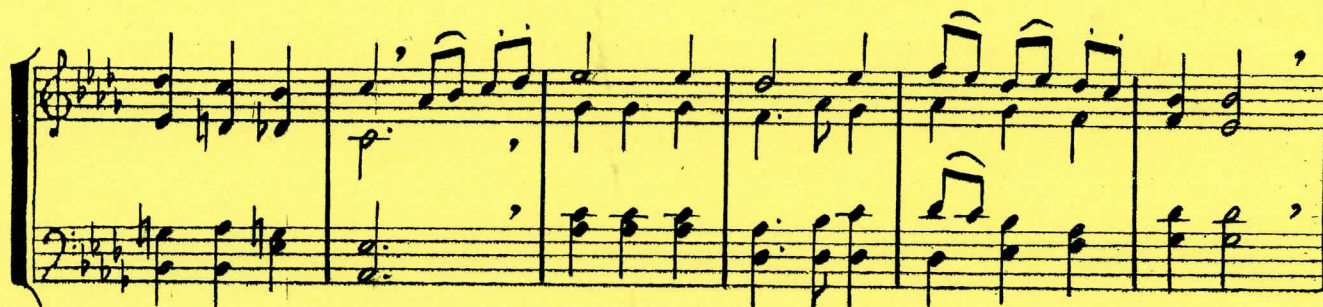
morn-ing new mer-cies I see; all I have need-ed thy

(C) last stanza  
hand hath pro-vid-ed. Great is thy faith-ful-ness, Lord, un-to me!



GREAT IS THY FAITHFULNESS 556

- (all) 1. TACIT  
(w) 2. TACIT  
(all) 3. BRASS





# Trumpets 1+2

## GREAT IS THY FAITHFULNESS 556

1. TACIT

2. TACIT

ST. 3. BRASS QUART.

Handwritten musical score for Trumpets 1+2, titled "GREAT IS THY FAITHFULNESS 556". The score is written on five staves in 3/4 time, key of B-flat major. It includes performance instructions: "1. TACIT", "2. TACIT", and "ST. 3. BRASS QUART.". The notation features various rhythmic values, including eighth and sixteenth notes, and rests. The final staff includes markings for "rit." (ritardando) and "Slower".



# Trombones 1 + 2

## GREAT IS THY FAITHFULNESS

556

1. TACIT

2. TACIT

ST. 3. BRASS QUART.

Handwritten musical score for Trombones 1 + 2, titled "GREAT IS THY FAITHFULNESS". The score is written on five staves in bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first staff begins with a 3/4 time signature. The second staff has a 3/4 time signature. The third staff has a 3/4 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 3/4 time signature. The score concludes with a double bar line. The notation is handwritten and appears to be a personal or working score.



# Timpani

## GREAT IS THY FAITHFULNESS

1. All
2. Women
3. All-with Brass  
and Timpani

Handwritten musical score for Timpani, titled "GREAT IS THY FAITHFULNESS". The score consists of five staves of music in bass clef, 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes, rests, and beams), dynamic markings (accents), and articulation (accents and slurs). The score is divided into three parts: 1. All, 2. Women, and 3. All-with Brass and Timpani. The third part includes a "rit." (ritardando) marking. The score ends with a double bar line.



# Choir and BRASS

1. TACIT
2. TRUMPET (MELODY)  
AND ORGAN ONLY
3. BRASS QUARTET

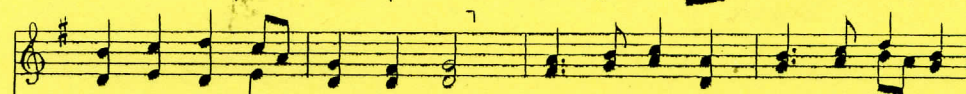
Actual Key: F Guide Me, O My Great Redeemer

543

ALL 1 Guide me, O my great Re - deem - er, pil - grim through this  
TPT + ORG. ONLY 2 O - pen now the crys - tal foun - tain, where the heal - ing  
BR ALL 3 When I tread the verge of Jor - dan, bid my anx - ious



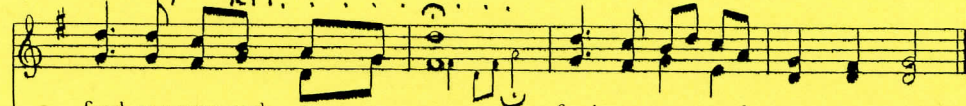
bar - ren land; I am weak, but you are might - y;  
wa - ters flow. Let the fire and cloud - y pil - lar  
fears sub - side. Death of death, and hell's De - struc - tion,



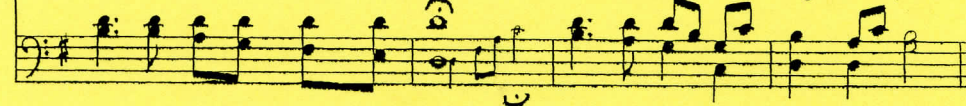
hold me with your power - ful hand. Bread of heav - en, bread of heav - en,  
lead me all my jour - ney through. Strong De - liv - erer, strong De - liv - erer,  
land me safe on Ca - naan's side. Songs of prais - es, songs of prais - es



RIT. + St. 3 only



feed me now and ev - er - more, feed me now and ev - er - more.  
ev - er be my strength and shield, ev - er be my strength and shield.  
I will ev - er sing to you, I will ev - er sing to you.





# ORGAN (song in Key of F)

1. All
2. Trumpet + Organ
3. All w/ Brass

## Guide Me, O My Great Redeemer

543

ORG.

3. When I tread the verge of Jer-dan, Bid my fears sub-side. Death of death, and  
hell's des-truc-tion, Land on Ca-naan's side. Songs of praise-es, songs of praise-es  
I will ev-er sing to you, ————— I will ev-er sing to you.

rit.

(st. 3 only)



GUIDE ME, O MY GREAT REDEEMER 543

ST. 1. TACIT

ST. 2. TACIT

St. 3 Brass and Timpani

The image shows a handwritten musical score for a hymn. It consists of three systems of music, each with a treble and bass staff. The first system is marked 'ST. 1. TACIT' and 'ST. 2. TACIT'. The third system is marked 'St. 3 Brass and Timpani'. The music is written in a simple, clear hand, with notes, rests, and bar lines clearly visible. The paper is aged and yellowed.



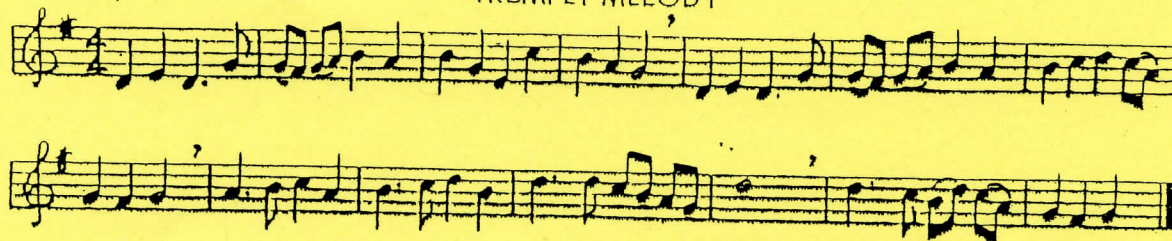
# Trumpets

1. TACIT

GUIDE ME, O MY GREAT REDEEMER 543

2. Tpt. + Org. only

TRUMPET MELODY



ST. 3 BR. QUART.





# Trombones

1. TACIT

GUIDE ME, O MY GREAT REDEEMER 543

2. Tpt. + Org. only

TRUMPET MELODY



ST. 3 BR. QUART.

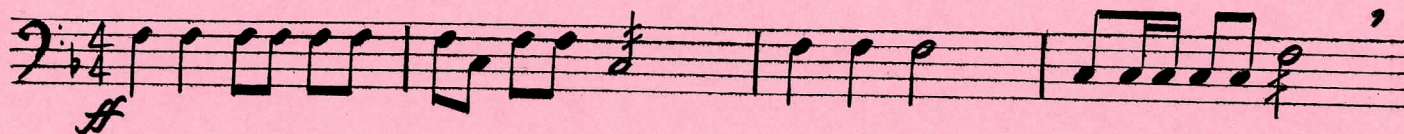




# TIMPANI

## GUIDE ME, O THOU GREAT JEHOVAH

1. ALL
2. Trumpet and Organ
3. ALL - With Brass and Timpani





Choir  
Brass

# HOLY, HOLY, HOLY 249

Brass on St. 2 and 4

249 in P.H.

Actual Key: C

+ BR ALL 1 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

+ BR MEN 2 Ho - ly, ho - ly, ho - ly! All the saints a - dore thee,

+ BR WOMEN 3 Ho - ly, ho - ly, ho - ly! Though the dark-ness hide thee,

+ BR ALL 4 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

Ear - ly in the morn - ing our song shall rise to thee;  
cast - ing down their gold - en crowns a - round the glass - y sea;  
though the eye made blind by sin thy glo - ry may not see,  
All thy works shall praise thy name, in earth and sky and sea;

ho - ly, ho - ly, ho - ly! mer - ci - ful and might - y,  
cher - u - bim and ser - a - phim fall - ing down be - fore thee,  
on - ly thou art ho - ly; there is none be - side thee,  
ho - ly, ho - ly, ho - ly! mer - ci - ful and might - y,

God in three per - sons, bless - ed Trin - i - ty!  
who wert and art and ev - er - more shalt be.  
per - fect in power, in love, and pu - ri - ty.  
God in three per - sons, bless - ed Trin - i - ty!



# Organ

1. All
2. Men + Brass
3. Women
4. All + Brass

HOLY, HOLY, HOLY



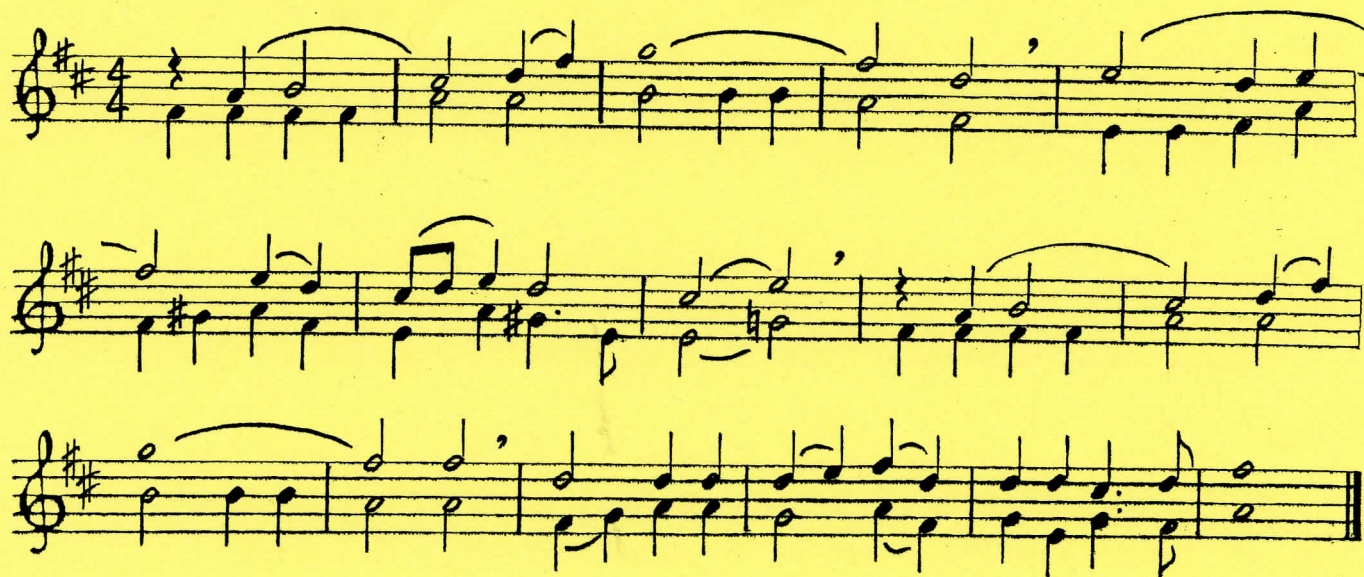


# Trumpets 1+2

ST. 1 TACIT

HOLY, HOLY, HOLY 249

ST. 2 BR. QUART.



ST. 3 TACIT

ST. 4 BR. QUART





# Trombones 1+2

ST. 1 TACIT

HOLY, HOLY, HOLY 249

ST. 2 BR. QUART.

Three staves of music in 4/4 time, featuring eighth and sixteenth notes, rests, and a final double bar line.

ST. 3 TACIT

ST. 4 BR. QUART

Three staves of music in 4/4 time, featuring eighth and sixteenth notes, rests, and a final double bar line. The word "rit." is written above the final measure of the third staff.



St. 1 TACIT  
St. 2 Brass

HOLY, HOLY, HOLY 249 Conductor: Rehearsal



St. 3 TACIT  
St. 4 BRASS





# TIMPANI

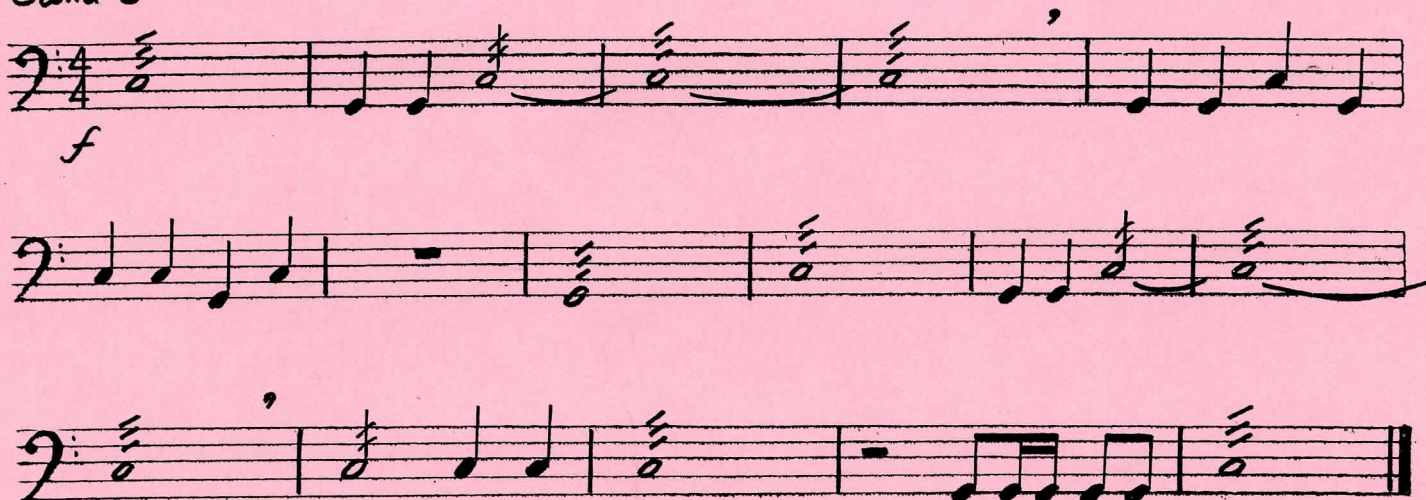
## HOLT, HOLT, HOLT

ST. 1. Tacit

ST. 2. Brass and Timp.

Cand G

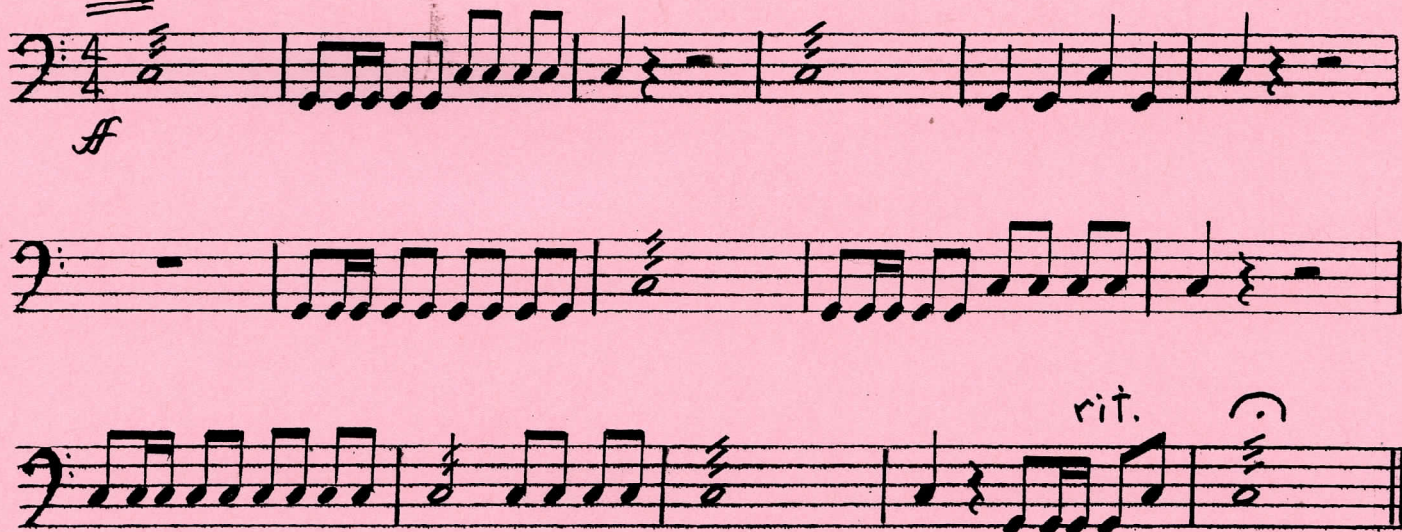
stanza 2



ST. 3 TACIT

ST. 4 Brass and Timp.

Stanza 4





Choir  
Brass

st. 1. All

2. Men (unison)

Four measure interlude

5. All (unison) + Brass

How Firm a Foundation

500

actual key: F

The musical score is written for a choir and brass ensemble. It consists of four systems of music, each with a vocal line (treble clef) and a brass line (bass clef). The key signature is one sharp (F#), and the time signature is 2/2. The lyrics are written below the vocal line. The first system includes three stanzas of lyrics. The second system includes two stanzas. The third system includes one stanza. The fourth system includes one stanza. The score ends with a double bar line.

1 How firm a foun - da - tion, you saints of the Lord,  
2 "Fear not, I am with you; O be not dis - mayed,  
5 "The soul that on Je - sus has leaned for re - pose

is laid for your faith in his ex - cel - lent Word!  
for I am your God and will still give you aid;  
I will not, I will not de - sert to its foes;

What more can he say than to you he has said,  
I'll strength - en you, help you, and cause you to stand,  
that soul, though all hell should en - deav - or to shake,

to you who for ref - uge to Je - sus have fled?  
up - held by my right - eous, om - nip - o - tent hand.  
I'll nev - er, no nev - er, no nev - er for - sake!"

Four measure  
interlude  
after st. 2



1. Organ

- st. 1. All  
2. Men (unison)  
Four measure interlude  
5. All (unison) + Brass

How Firm a Foundation

500

Intro.



5 22 10 26

1. All  
int. 2. Men (unison)



14 30



18 34 1. 2.

after st. 2  
to interlude  
(next page)





sf 1 ALL  
2 Men (unis)  
4 meas. interlude  
5 ALL - unison  
+ BRASS + TIMP

Interlude 39

Broadly, Brass 43

rit.

5. The soul

47

51

55

rit.



# Conductor - Rehearsal

1. All (unison)
2. Men (unis.)
- Four meas. interlude
5. All + Brass

## How Firm a Foundation

500

The musical score is written for a conductor's rehearsal. It begins with a key signature of one flat (B-flat) and a time signature of 2/2. The score is divided into several measures, with measure numbers 3, 5, 15, 39, 43, 47, 51, and 55 marked. The vocal parts are indicated by the numbers 1. All (unison) and 2. Men (unis.). The piano accompaniment is written for the left and right hands. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'rit.' (ritardando) at measure 3. The score also includes a section labeled 'Interlude' starting at measure 39. The piano part features a 'Trom.' (Trombone) section starting at measure 43, marked 'ff' (fortissimo) and 'The soul'.

3 5 15 Interlude 39

1. All  
2. Men

3 rit. 3

Tpts. Broadly 43  
ff 5. The soul  
Trom.

47

51 55

rit.



# Trumpets 1+2

- st. 1. All  
2. Men (unison)  
Four measure interlude  
5. All (unison) + Brass

## How Firm a Foundation 500



1. All  
2. Men



# Trombones 1 + 2

- st. 1. All  
2. Men (unison)  
Four measure interlude  
5. All (unison) + Brass

## How Firm a Foundation

500

The musical score is written for Trombones 1 and 2 in a 2/2 time signature. It begins with a key signature of one flat (Bb). The score is divided into measures, with measure numbers 3, 5, 15, and 39 marked. Above the staff, there are markings for "1. All" and "2. Men" at measure 3, and "Interlude" at measure 39. The score includes a four-measure interlude starting at measure 39. The music features a variety of note values, including quarter notes, half notes, and eighth notes, often beamed together. There are also rests and dynamic markings such as *rit.* (ritardando) and *ff* (fortissimo). The score concludes with a final cadence at measure 55.



# Timpani

## HOW FIRM A FOUNDATION

St. 1. ALL

2. MEN (unis.)

4 measure interlude

5 ALL (unis.) with Brass  
and Timpani

(interlude)

43

*f*

47

5. The - soul

51

55

rit.



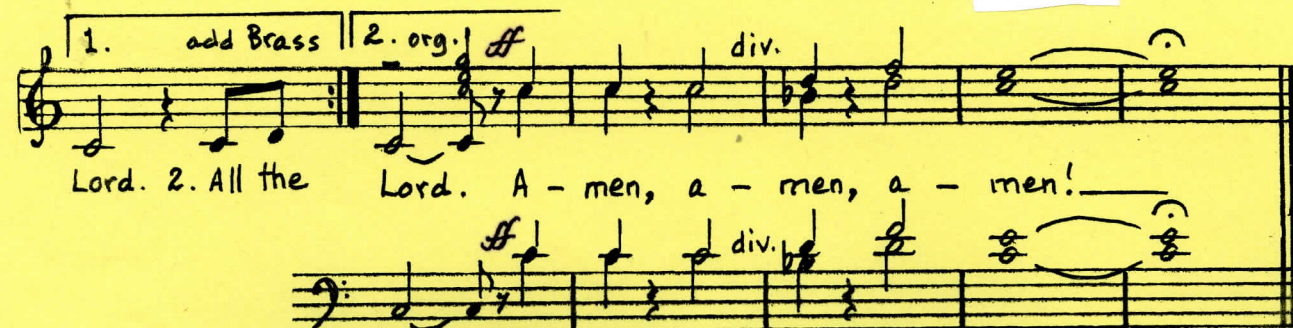
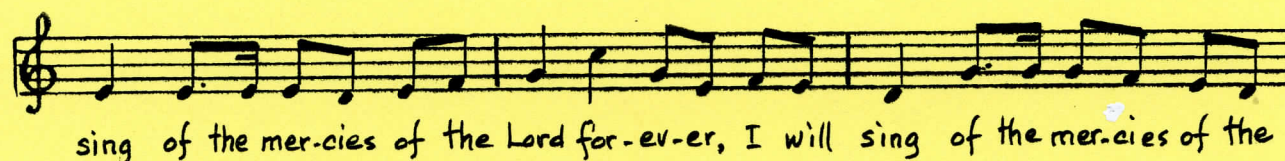
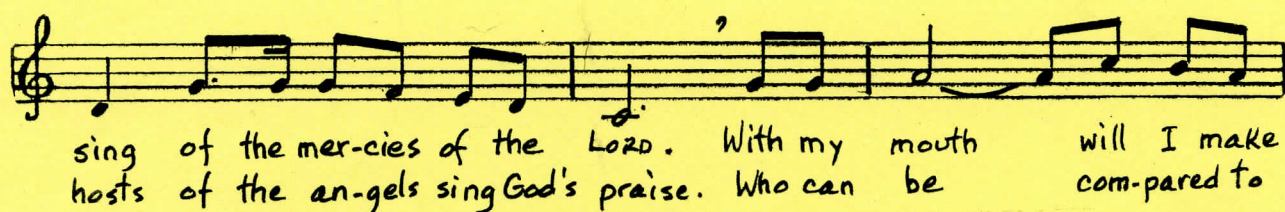
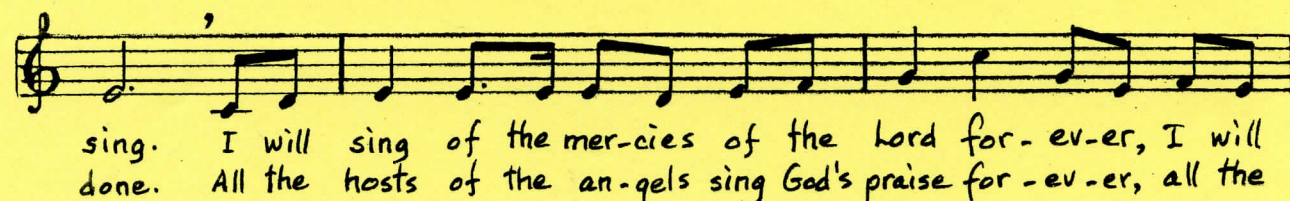
Conductor  
Choir  
Brass

# I WILL SING OF THE MERCIES OF THE LORD

169

Two stanzas  
St. 2 BRASS  
Coda

1. All (unison)
2. All (unis. with Brass)  
Coda (choir + Brass)





ORGAN

# I WILL SING OF THE MERCIES OF THE LORD

169

1. All (unis.)
  2. All + Brass
- Coda

Two Stanzas  
St. 2 BRASS  
+ Coda

The first system of musical notation is in 4/4 time. The right hand (treble clef) features a melody of eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of eighth notes. A repeat sign is present at the beginning of the system.

The second system continues the musical piece. The right hand has a melodic line with some rests, and the left hand continues the accompaniment. A first ending bracket is indicated above the final measure of the system.

The third system shows the continuation of the organ part. The right hand has a melodic line with some rests, and the left hand continues the accompaniment. A first ending bracket is indicated above the final measure of the system.

The fourth system continues the musical piece. The right hand has a melodic line with some rests, and the left hand continues the accompaniment. A first ending bracket is indicated above the final measure of the system.

The fifth system continues the musical piece. The right hand has a melodic line with some rests, and the left hand continues the accompaniment. A first ending bracket is indicated above the final measure of the system.

The sixth system is the final system on the page. It begins with a second ending bracket. The right hand has a melodic line with some rests, and the left hand continues the accompaniment. A first ending bracket is indicated above the final measure of the system. The system concludes with a Coda symbol.



Conductor - Rehearsal

1. All (unison) I WILL SING OF THE MERCIES OF THE LORD 169

2. Brass Quartet

Coda

Two Stanzas  
St. 2 BRASS  
Coda

The musical score is written for piano accompaniment and consists of six systems of staves. Each system typically has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first five systems are marked with a '2.' in the upper left corner of the first staff, indicating a second ending or a specific rehearsal mark. The final system includes a 'rit.' (ritardando) marking, suggesting a deceleration in tempo. The score concludes with a double bar line and a final chord in the bass staff.



# Trumpets 1+2

1. All-unison
  2. Brass Quartet
- Coda

Two STANZAS  
St. 2 BRASS

I WILL SING OF THE MERCIES OF THE LORD

169

The musical score is written for two staves, Trumpets 1 and 2. It is in G major (one sharp) and 4/4 time. The first five staves contain the main melody, which is a series of eighth and sixteenth notes, often beamed together. The sixth staff is a Coda, featuring a more complex rhythmic pattern with sixteenth notes and rests, ending with a double bar line. The word "rit." is written below the final measure of the Coda.



# TROMBONE 1 + 2

1. All-unison
2. Brass Quartet

Two STANZAS  
ST. 2 BRASS

## I WILL SING OF THE MERCIES OF THE LORD 169

The musical score is written for Trombone 1 + 2. It consists of six staves of music. The first five staves are in 4/4 time and feature a variety of musical notations, including eighth notes, quarter notes, and rests. The sixth staff is in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, and rests. The score includes a 'rit.' marking at the bottom.



TIMPAN)

1. All-unison
  2. Brass Quartet and TIMP
- Coda

I WILL SING OF THE MERCIES OF THE LORD

169



Coda



rit.



TIMPAN)

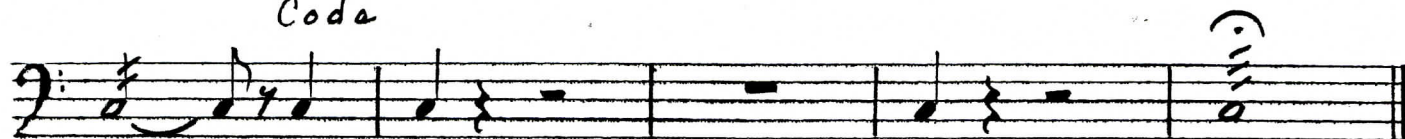
1. All-unison
  2. Brass Quartet and TIMP
- Coda

I WILL SING OF THE MERCIES OF THE LORD

169



Coda



rit.



Choir Organ  
Brass

Refrain - All  
Stanza 1 (men)  
Refrain - All Tpt. Descant  
Stanza 2 (women)  
Refrain - All  
Stanza 3 (men)  
Refrain - All Tpt. Descant  
Stanza 4 (women)

Refrain - All  
Stanza 5 (men)  
Refrain - All Tpt Descant  
Stanza 6 (women)  
Refrain - All  
Stanza 7 (All)  
Refrain - All w/ Brass Quartet

} Words below

# Lift High the Cross

373

Refrain *Unison*

1-7  
**All** Lift high the cross, the love of Christ pro - claim

till all the world a - dore his sa - cred name.

M 1 Come, Chris - tians, fol - low where our Sav - ior led,  
W 2 All new - born ser - vants of the Cru - ci - fied  
M 3 From north and south, from east and west we raise  
W 4 O Lord, once lift - ed on the tree of pain,

our King vic - to - rious, Je - sus Christ, our Head.  
bear on their brows the seal of him who died.  
in grow - ing u - ni - son our song of praise.  
draw all the world to seek you once a - gain.

- M 5 Let every race and every language tell  
of him who saves our lives from death and hell. *Refrain*
- W 6 Set up your throne, that earth's despair may cease  
beneath the shadow of its healing peace. *Refrain*
- All** 7 So shall our song of triumph ever be:  
praise to the Crucified for victory! *Refrain*



# Conductor-Rehearsal

Refrain  
Stanza 1  
Refrain - Tpt. Descant  
Stanza 2  
Refrain  
Stanza 3  
Refrain - Tpt. Descant  
Stanza 4

Refrain  
Stanza 5  
Refrain - Tpt Descant  
Stanza 6  
Refrain  
Stanza 7  
Refrain - w/ Brass Quartet

## Lift High the Cross

373

Brass Quartet  
after stanza 7

The musical score for the Brass Quartet after stanza 7 is presented in two systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The first system contains four measures of music, with a key signature of one sharp (F#). The second system also contains four measures, with a 'rit.' (ritardando) marking above the third measure. The notation includes various note values, rests, and phrasing slurs.



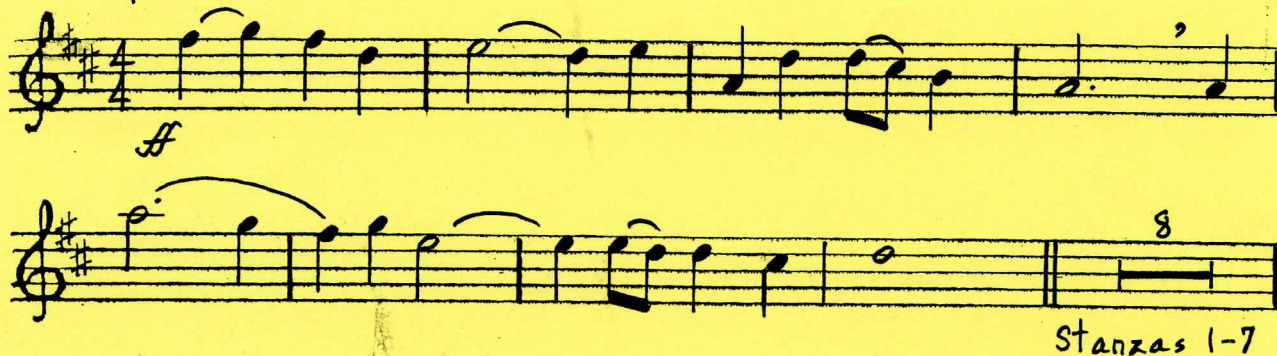
# 1st + 2nd Trumpet

- Refrain Stanza 1
- \* Refrain - Tpt. Descant Stanza 2
- Refrain Stanza 3
- \* Refrain - Tpt. Descant Stanza 4
- Refrain Stanza 5
- \* Refrain - Tpt Descant Stanza 6
- Refrain Stanza 7
- \* Refrain - w/ Brass Quartet

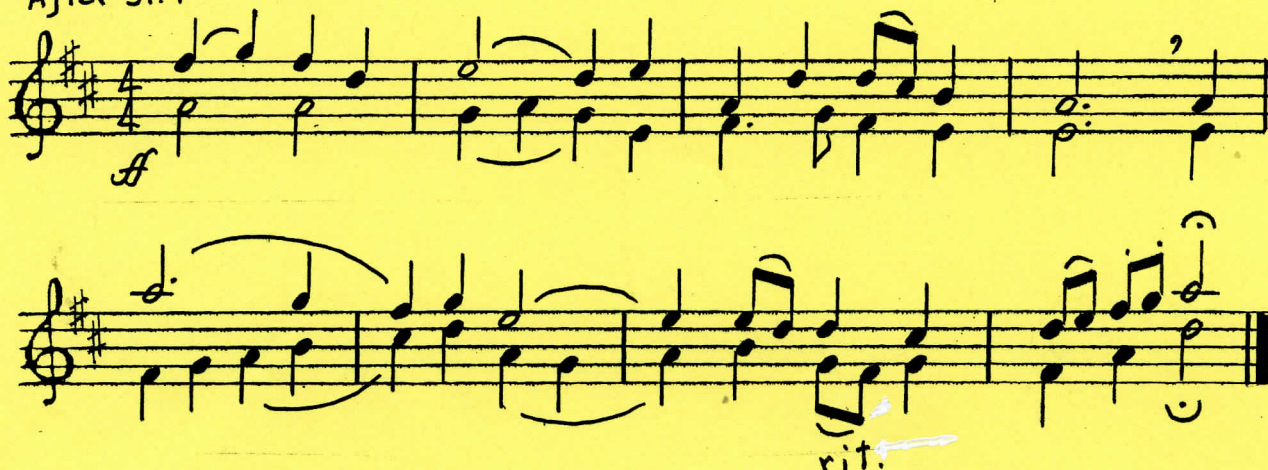
## Lift High the Cross

373

Trumpet 1 descant (after Stanza 1, 3, and 5)  
Refrain



1st and 2nd Trumpet  
After St. 7





# 1st + 2nd Trombone

Refrain  
Stanza 1  
Refrain - Tpt. Descant  
Stanza 2  
Refrain  
Stanza 3  
Refrain - Tpt. Descant  
Stanza 4

Refrain  
Stanza 5  
Refrain - Tpt Descant  
Stanza 6  
Refrain  
Stanza 7  
Refrain - w/ Brass Quartet

## Lift High the Cross

373

after Stanza 7

rit.



# TIMPANI

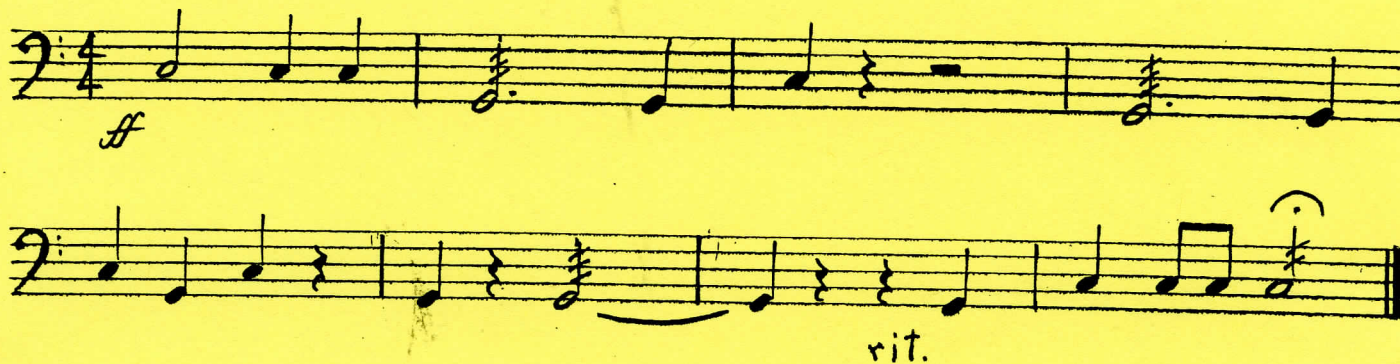
Refrain  
Stanza 1  
Refrain - Tpt. Descant  
Stanza 2  
Refrain  
Stanza 3  
Refrain - Tpt. Descant  
Stanza 4

Refrain  
Stanza 5  
Refrain - Tpt Descant  
Stanza 6  
Refrain  
Stanza 7  
Refrain - w/ Brass Quartet (Below)  
and Timpani

Lift High the Cross

373

Brass Quartet  
after stanza 7





1a All

1b Choir alone (piano acc.)

2 All-w (BRASS)

# Like a River Glorious 560

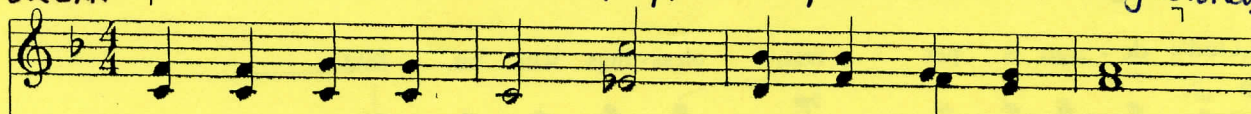
Choir

Organ

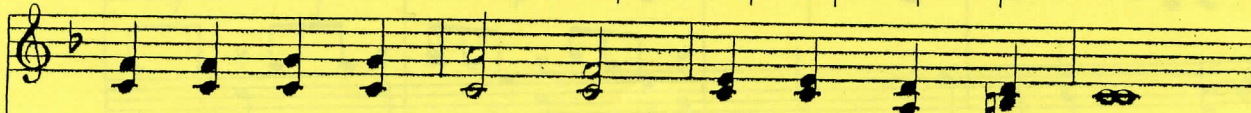
Brass (for singing)

ORGAN

2<sup>nd</sup> stanza accomp appears in published version by Coronet, 392-42007



ALL 1a Like a riv - er glo - rious is God's per - fect peace,  
(unison)



o - ver all vic - to - rious in its bright in - crease:



per - fect, yet still flow - ing full - er ev - ery day;



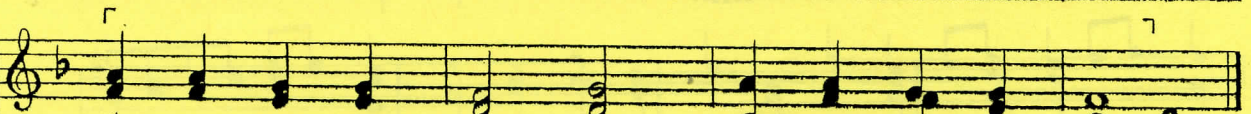
per - fect, yet still grow - ing deep - er all the way.



Refrain



Trust - ing in the Fa - ther, hearts are ful - ly blest,



find - ing, as he prom - ised, per - fect peace and rest.





*div.*

1b. God's de - sign is per - fect, bless - ings will un - fold. \_\_\_\_\_

Af - ter he has tried us, we come forth as gold.

**5** *f*

May we find con - tent - ment in our Fa - ther's will;



*mp*

While he pur - i - fies us, let our hearts be still.

*mp*

*mp*

6

*f*

Trust - ing in the fa - ther, hearts are - ful - ly blest,

*f*

*f*

*rit.*

Find - ing, as he prom - ised per - fect peace and rest.

*mp*

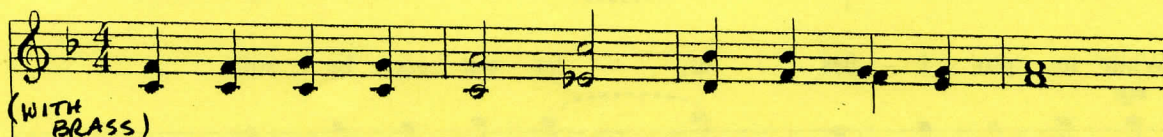
*rit.*

*mp*

*rit.*

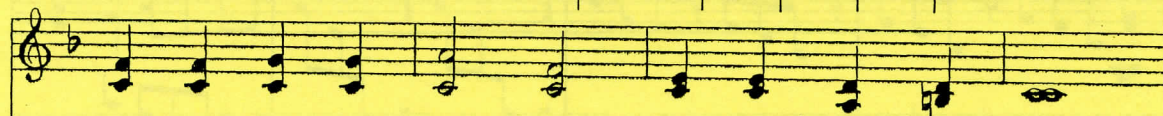


## ORGAN



(WITH BRASS)

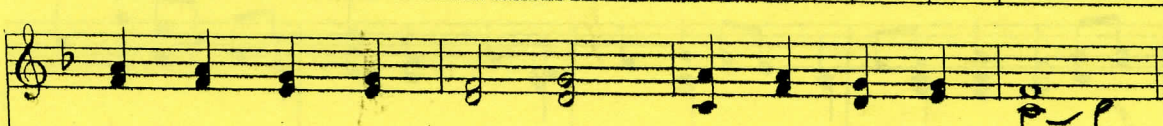
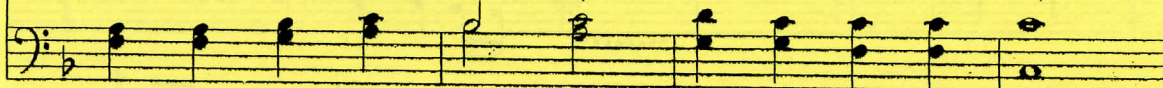
All 2 Hid - den in the hol - low of his might - y hand,



where no harm can fol - low, in his strength we stand.



We may trust him ful - ly all for us to do;



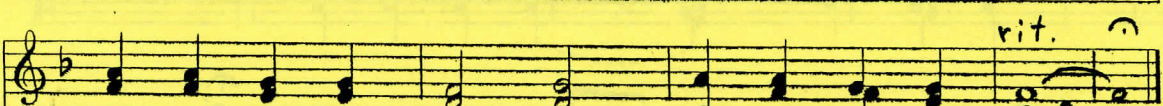
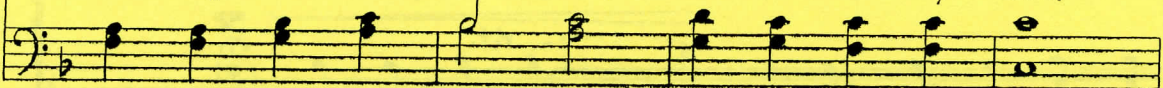
those who trust him whol - ly find him whol - ly true.



Refrain



Trust - ing in the Fa - ther, hearts are ful - ly blest,



find - ing, as he prom - ised, per - fect peace and rest.





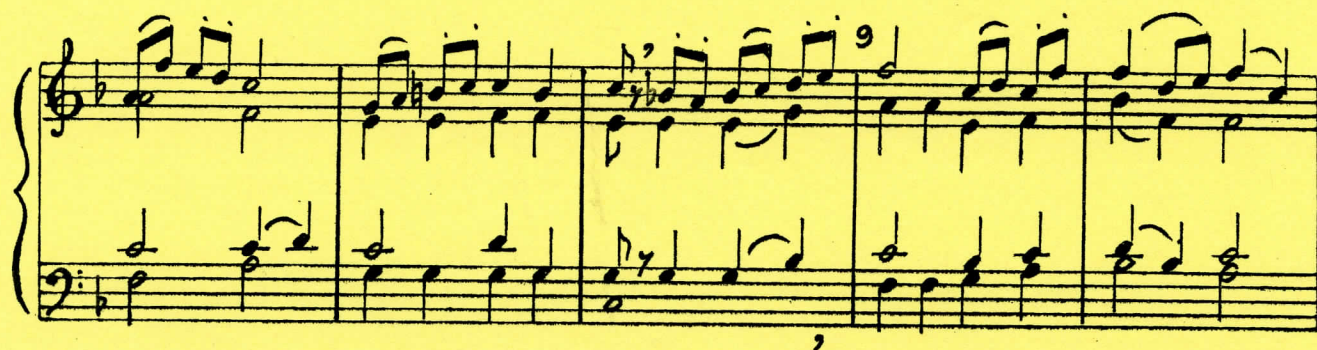
1a All  
1b Choir Only  
2 BRASS AND TAMP.

# LIKE A RIVER GLORIOUS 560

Conductor: Rehearsal



First system of the musical score, measures 1-5. The music is in 4/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A rehearsal mark '5' is placed above the final measure.



Second system of the musical score, measures 6-9. The musical notation continues with similar rhythmic patterns and harmonic support between the two hands. A rehearsal mark '9' is placed above the fourth measure.



Third system of the musical score, measures 10-13. The melody in the right hand shows some variation with longer note values. A rehearsal mark '13' is placed above the third measure.



Fourth system of the musical score, measures 14-17. The accompaniment in the left hand becomes more active with moving lines. A rehearsal mark '17' is placed above the second measure.



Fifth system of the musical score, measures 18-21. The piece concludes with a final cadence. A rehearsal mark '21' is placed above the first measure, and the word 'rit.' (ritardando) is written above the final measure.



# Trumpets 1+2

## LIKE A RIVER GLORIOUS 560

- 1a All
- 1b Choir Only
- 2 BRASS and Timp

ff

5

9

13

17

21

rit.



# Trombones 1+2

## LIKE A RIVER GLORIOUS

560

1 a All  
1 b Choir Only  
2 BRASS

The musical score is written for Trombones 1 and 2 in a 4/4 time signature. It consists of five staves of music. The first staff begins with a forte (f) dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various rests. Measure numbers 5, 9, 13, 17, and 21 are indicated at the start of their respective measures. The score concludes with a 'rit.' (ritardando) marking and a double bar line.



# Timpani

## LIKE A RIVER GLORIOUS

- 1a All  
1b Choir alone  
2. All - with Brass and TIMPANI



ORGAN  
CHOIR  
BRASS

Cong. only  
1+3

Love Divine, All Loves Excelling

568

+ TPT

The musical score is written for a Congregation (Cong. only) and includes parts for Tenor, Alto, and Treble (TPT). The key signature is one flat (B-flat) and the time signature is 3/4. The score consists of five systems of music, each with a vocal line and an organ accompaniment line. The lyrics are as follows:

All 1 Love di - vine, all loves ex - cel - ling, Joy of heaven, to  
All 3 Fin - ish, then, thy new cre - a - tion; pure and spot - less  
earth come down; fix in us thy hum - ble dwell - ing, all thy  
let us be; let us see thy great sal - va - tion per - fect -  
faith - ful mer - cies crown. Je - sus, thou art all com - pas - sion,  
ly re - stored in thee: changed from glo - ry in - to glo - ry,  
pure, un - bound - ed love thou art; vis - it us with  
till in heaven we take our place, till we cast our  
thy sal - va - tion, en - ter ev - ery trem - bling heart.  
crowns be - fore thee, lost in won - der, love, and praise.



CHOIR  
BRASS  
TRUMPET

Cong. only  
1+3

# Love Divine, All Loves Excelling

568

+ TPT

The musical score is written for a choir and trumpet. It features a treble and bass staff with a key signature of one flat (Bb) and a 3/4 time signature. The melody is primarily in the treble staff, while the bass staff provides harmonic support. The lyrics are written below the notes. The score is divided into two systems, each with a repeat sign at the beginning. The first system contains the first two lines of the hymn, and the second system contains the remaining four lines. The lyrics are: "All 1 Love di - vine, all loves ex - cel - ling, Joy of heaven, to earth come down; fix in us thy hum - ble dwell - ing, all thy let us be; let us see thy great sal - va - tion per - fect - faith - ful mer - cies crown. Je - sus, thou art all com - pas - sion, ly re - stored in thee: changed from glo - ry in - to glo - ry, pure, un - bound - ed love thou art; vis - it us with till in heaven we take our place, till we cast our thy sal - va - tion, en - ter ev - ery trem - bling heart. crowns be - fore thee, lost in won - der, love, and praise."

All 1 Love di - vine, all loves ex - cel - ling, Joy of heaven, to  
All 3 Fin - ish, then, thy new cre - a - tion; pure and spot - less  
earth come down; fix in us thy hum - ble dwell - ing, all thy  
let us be; let us see thy great sal - va - tion per - fect -  
faith - ful mer - cies crown. Je - sus, thou art all com - pas - sion,  
ly re - stored in thee: changed from glo - ry in - to glo - ry,  
pure, un - bound - ed love thou art; vis - it us with  
till in heaven we take our place, till we cast our  
thy sal - va - tion, en - ter ev - ery trem - bling heart.  
crowns be - fore thee, lost in won - der, love, and praise.



# Trumpet

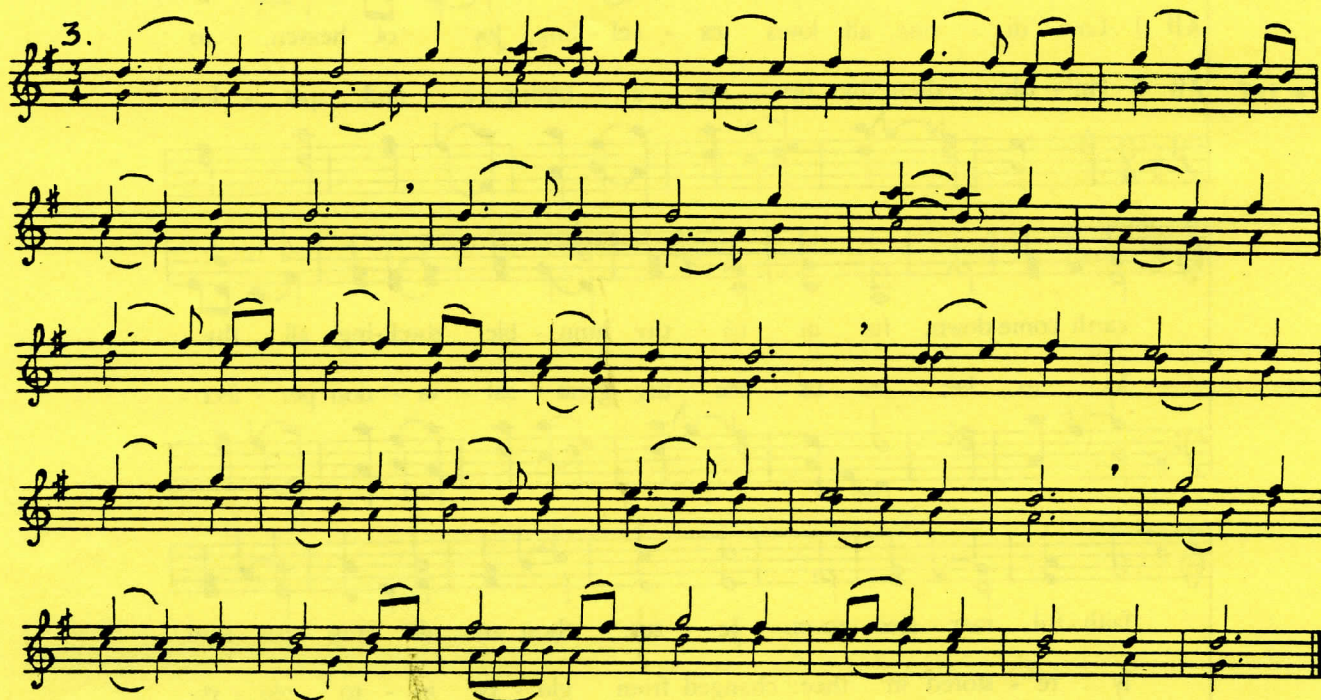
Cong. : only St. 1 + 3

TRUMPET

1. All

## 568 LOVE DIVINE, ALL LOVES EXCELLING HYFRYDOL

st. 2 not sung





Conductor  
Organ  
Choir  
Brass

# Onward, Christian Soldiers

522

**ALL (unis.)** 1 On - ward, Chris - tian sol - diers, march - ing as to war,

**WOMEN (parts)** 3 Crowns and thrones may per - ish, king - doms rise and wane,  
**ALL (unis.)** 4 On - ward, then, O peo - ple, join our hap - py throng:

with the cross of Je - sus go - ing on be - fore.  
but the church of Je - sus con - stant will re - main;  
blend with ours your voic - es in the tri - umph song.

Christ, the roy - al mas - ter, leads a - gainst the foe;  
gates of hell can nev - er 'gainst that church pre - vail.  
Glo - ry, laud, and hon - or un - to Christ the King,

for - ward in - to bat - tle see his ban - ners go!  
We have Christ's own prom - ise, and that can - not fail.  
we through count - less a - ges with the an - gels sing.

*Refrain*

**ALL** 1 On - ward, Chris - tian sol - diers, march - ing as to war,

with the cross of Je - sus go - ing on be - fore.



1 All

3 Women

St. 4 All

ONWARD, CHRISTIAN SOLDIERS 522

The musical score is written for piano and features five systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a forte (*ff*) dynamic. Measure numbers 5, 9, 13, 17, and 21 are indicated at the start of their respective systems. The fourth system includes the marking *sim.* (sostenuto), and the fifth system includes *rit.* (ritardando). The score concludes with a final double bar line.



# Trumpets 1+2

## ONWARD, CHRISTIAN SOLDIERS

522

1 All

3 Women

St. 4 All

The musical score is written for two trumpets (1+2) in 4/4 time, featuring a key signature of one flat (B-flat). The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music is marked with a sharp sign (#) at the beginning. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and accidentals. Measure numbers 5, 9, 13, 17, and 21 are indicated above the staves. The word "sim." (simile) appears below the fourth staff, and "rit." (ritardando) appears below the fifth staff. The score concludes with a double bar line.



# Trombones 1+2

## ONWARD, CHRISTIAN SOLDIERS

522

1 All

3 Women

St. 4 All

The musical score is written for Trombones 1 and 2 in a 4/4 time signature, with a key signature of two flats (B-flat and E-flat). The score consists of five staves of music. The first staff begins with a forte (ff) dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together in groups. Measure numbers 5, 9, 13, 17, and 21 are indicated above the staves. Performance instructions include 'sim.' (similando) above measures 17 and 18, and 'rit.' (ritardando) below the final measure. The score concludes with a double bar line.



# Timpani

## ONWARD, CHRISTIAN SOLDIERS

1. ALL
3. WOMEN
4. ALL with Brass  
and Timpani

Handwritten musical score for Timpani, featuring four staves of music in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score includes measure numbers 5, 9, 13, 17, and 21. The first staff begins with a fortissimo (ff) dynamic. The second staff has a measure rest at the beginning. The third staff includes a triplet of eighth notes marked with accents (>) and a measure rest. The fourth staff includes a ritardando (rit.) marking. The score concludes with a final double bar line.



Sing twice

Second time: w/ Brass

How love - ly on the moun - tains are the feet of him

who brings good news, good news,

an - nounc - ing peace, pro - claim - ing news of hap - pi - ness:

our God reigns, our God reigns.

Our God reigns, our God reigns,

our God reigns, our God reigns.

The musical score is written for Organ, Brass, and Choir. It features a key signature of one flat (B-flat) and a 2/2 time signature. The score is divided into two systems, each with a treble and bass staff. The lyrics are written below the notes. The first system contains measures 1 through 12, and the second system contains measures 13 through 24. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The lyrics are: 'How love - ly on the moun - tains are the feet of him who brings good news, good news, an - nounc - ing peace, pro - claim - ing news of hap - pi - ness: our God reigns, our God reigns. Our God reigns, our God reigns, our God reigns, our God reigns.'



BRASS QUARTET  
First Time - Cong.

# OUR GOD REIGNS

Conductor: Rehearsal  
195

Second Time only-Brass

First system of musical notation for measures 1-4. The key signature is one flat (B-flat), and the time signature is 2/2. The music is written for a brass quartet, with four staves. A forte dynamic marking (**f**) is present in the first measure.

Second system of musical notation for measures 5-8. The key signature is one flat (B-flat), and the time signature is 2/2. The music is written for a brass quartet, with four staves. Measure numbers 5, 6, 7, and 8 are indicated above the staves.

Third system of musical notation for measures 9-12. The key signature is one flat (B-flat), and the time signature is 2/2. The music is written for a brass quartet, with four staves. Measure numbers 9, 10, 11, and 12 are indicated above the staves.

Fourth system of musical notation for measures 13-16. The key signature is one flat (B-flat), and the time signature is 2/2. The music is written for a brass quartet, with four staves. Measure numbers 13, 14, 15, and 16 are indicated above the staves.

Fifth system of musical notation for measures 17-20. The key signature is one flat (B-flat), and the time signature is 2/2. The music is written for a brass quartet, with four staves. Measure numbers 17, 18, 19, and 20 are indicated above the staves. A ritardando marking (**rit.**) is present in the fourth measure.



# Trumpets 1+2

BRASS QUARTET

First Time - Cong.

Second Time only-Brass

OUR GOD REIGNS

195

Handwritten musical score for Trumpets 1+2, featuring five staves of music in 2/2 time. The score includes various musical notations such as notes, rests, and dynamics. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The music is written in a style typical of mid-20th-century church music. The score includes measures 5, 9, 13, 17, and 21, with a 'rit.' (ritardando) marking at the end of the fifth staff. The notation includes eighth and sixteenth notes, as well as rests and dynamic markings like 'f' (forte).



# Trombones 1+2

BRASS QUARTET

First Time - Cong.

Second Time only-Brass

OUR GOD REIGNS

195

Handwritten musical score for Trombones 1+2. The score is written on five staves in bass clef with a key signature of one flat (B-flat) and a 2/2 time signature. The music begins with a forte (ff) dynamic. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8, with a measure rest in measure 7. The third staff contains measures 9 through 12, with a measure rest in measure 11. The fourth staff contains measures 13 through 16, with a measure rest in measure 15. The fifth staff contains measures 17 through 20, with a measure rest in measure 19. The score concludes with a 'rit.' (ritardando) marking and a final whole note chord in measure 21.



# Timpani

## 4. OUR GOD REIGNS

Handwritten musical score for Timpani, titled "4. OUR GOD REIGNS". The score is written on four staves in bass clef with a key signature of one flat (Bb) and a time signature of 2/2. The first staff begins with a fermata and a measure rest, followed by a series of eighth notes starting at measure 5, marked with a forte "ff" dynamic. The second staff continues with a measure rest at measure 9. The third staff has measure rests at measures 13 and 17. The fourth staff begins at measure 21 and ends with a fermata, marked with a "rit." (ritardando) instruction.



BRASS

1. Praise the Lord with the sound of trum-pet, praise the Lord with the  
2. Praise the Lord with the crash-ing cym-bal, praise the Lord with the

harp and lute, praise the Lord with the gen-tle-sound-ing flute.  
pipe and string, praise the Lord with the joy-ful songs you sing.

Praise the Lord in the field and for-est, praise the Lord in the  
Praise the Lord on a week-day morn-ing, praise the Lord on a

cit-y square, praise the Lord an-y-time and an-y-where.  
Sun-day noon, praise the Lord by the light of sun or moon.

Praise the Lord in the wind and sun-shine, praise the Lord in the  
Praise the Lord in the time of sor-row, praise the Lord in the

dark of night, praise the Lord in the rain or snow or  
time of joy, praise the Lord ev-ery mo-ment; noth-ing

in the morn-ing light. Praise the Lord in the deep-est val-ley,  
let your praise de-stroy. Praise the Lord in the peace and qui-et,

praise the Lord on the high-est hill, praise the Lord; nev-er  
praise the Lord in your work or play, praise the Lord ev-ery-

let your voice be still.  
where in ev-ery way!



TRUMPETS 1, 2  
TROMBONES 1, 2  
ORGAN

Praise the Lord with the Sound of Trumpet  
Organ, Choir and/or Congregation and Brass Quartet

569

The brass players should be placed  
twenty feet from each other in front of  
the congregation.

Natalie Sleeth

© 1976 Hinshaw Music  
Natalie Sleeth  
arr. Dale Grotenhuis

ORGAN



6  
12 Congregation

Praise the Lord with the sound of trum-pet,



11

praise the Lord with the harp and lute, praise the Lord with the gen-tle sound-ing flute.



16

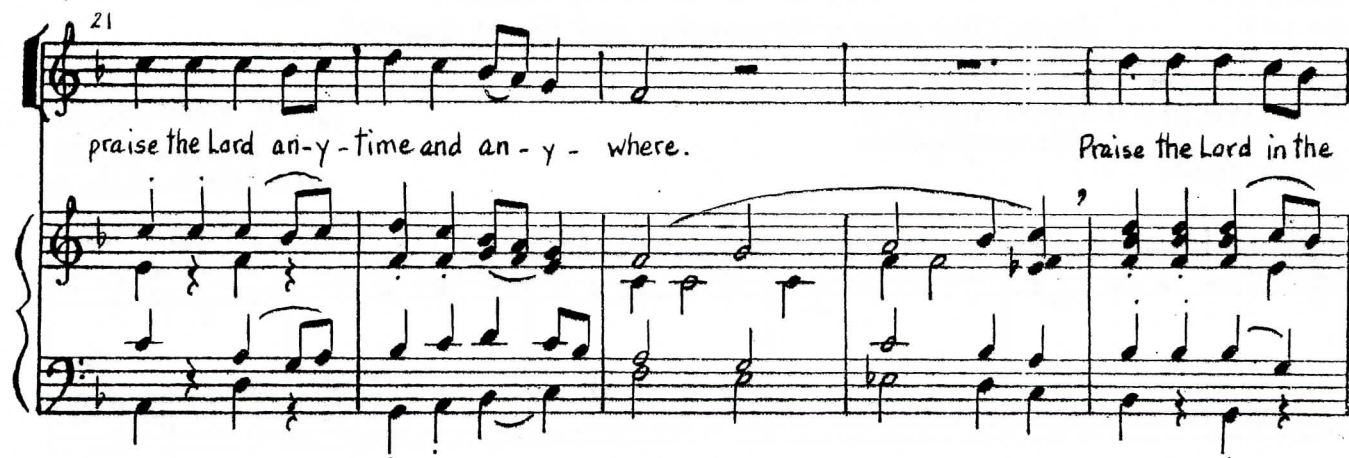
Praise the Lord in the field and for-est, praise the Lord in the cit-y square,





21

praise the Lord an-y-time and an-y-where. Praise the Lord in the



26

wind and sun-shine, praise the Lord in the dark of night, praise the Lord in the rain or snow or



31

in the morn-ing light. Praise the Lord in the deep-est val-ley, praise the Lord on the



36

high-est hill, praise the Lord; nev-er let your voice be still.





41 1b 3

I TRUMPETS

II

ROM. I-II

Measures 41-46. Trumpets I and II play a melody in G major. Trombones I and II play a lower melody. The piano accompaniment features chords and moving lines in both hands.

1b

Piano accompaniment for measures 41-46. The right hand plays chords and the left hand plays a moving bass line.

47

Measures 47-52. Trumpets I and II play a melody in G major. Trombones I and II play a lower melody. The piano accompaniment features chords and moving lines in both hands.

Piano accompaniment for measures 47-52. The right hand plays chords and the left hand plays a moving bass line.

53

Measures 53-58. Trumpets I and II play a melody in G major. Trombones I and II play a lower melody. The piano accompaniment features chords and moving lines in both hands.

Piano accompaniment for measures 53-58. The right hand plays chords and the left hand plays a moving bass line.



Handwritten musical score for a piano and voice piece, page 59. The score is written on ten staves, organized into five systems of two staves each. The first system (staves 1-2) features a vocal line in the upper staff and a piano accompaniment in the lower staff. The second system (staves 3-4) continues the vocal and piano parts. The third system (staves 5-6) shows the vocal line with rests, while the piano accompaniment continues. The fourth system (staves 7-8) features a vocal line with rests and a piano accompaniment. The fifth system (staves 9-10) shows the vocal line with rests and a piano accompaniment. The score includes various musical notations such as notes, rests, and bar lines. Measure numbers 45, 71, and 77 are indicated at the beginning of their respective systems.



77

2

Praise the Lord with the crash-ing cym-bal, praise the Lord with the pipe and string, praise the Lord with the

82

joy-ful songs you sing. Praise the Lord on a week-day morn-ing,

87

praise the Lord on a Sun-day noon, praise the Lord by the light of sun or moon.



6 93

Praise the Lord in the time of sor-row, praise the Lord in the time of joy, praise the Lord ev-ery

98

mo-ment; noth-ing let your praise de-stroy. Praise the Lord in the peace and qui-et, praise the Lord in your

104

Work or play, praise the Lord ev-ery-where in ev-ery way.



CONDUCTOR  
CHOIR  
BRASS

THREE STANZAS  
ST. 3 - BRASS

1a ALL

1b Choir alone

2 ALL (w/Brass and Timp)

# TO GOD BE THE GLORY

473

ACTUAL KEY: A♭

Women 1 To God be the glo - ry, great things he has done; so loved he the  
All 2 O per - fect re - demp - tion, the pur - chase of blood, to ev - ery be -  
w/Brass-All 3 Great things he has taught us, great things he has done, and great our re -

world that he gave us his Son, who yield - ed his life an a -  
liev - er the prom - ise of God; the vil - est of - fend - er who  
joic - ing through Je - sus the Son; but pur - er and high - er and

tone - ment for sin, and o - pened the life - gate that we may go in.  
tru - ly be - lieves, that mo - ment from Je - sus a par - don re - ceives.  
great - er will be our won - der, our glad - ness, when Je - sus we see.

*Refrain*  
Praise the Lord, praise the Lord; let the earth hear his voice! Praise the

Lord, praise the Lord; let the peo - ple re - joice! O come to the

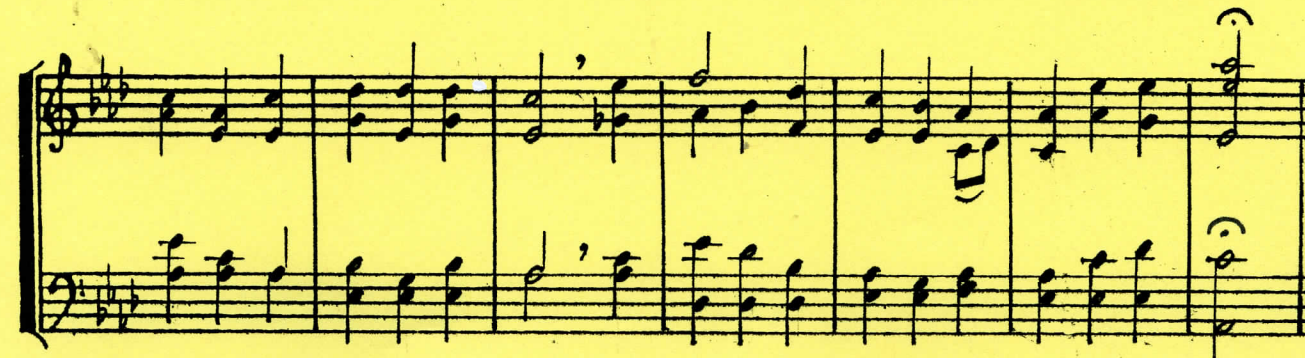
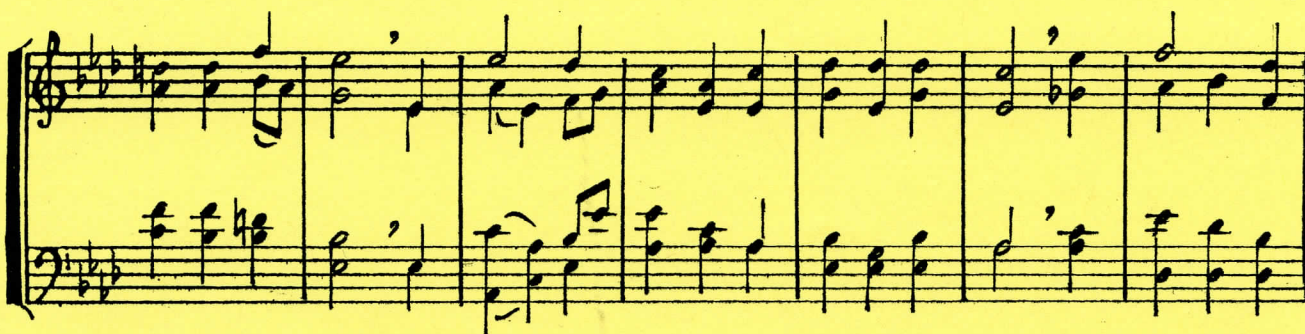
Fa - ther through Je - sus the Son, and give him the glo - ry; great things he has done.



CONDUCTOR - Rehearsal  
(BRASS)

To God Be the Glory 473

0





# Trumpets 1 + 2

0

## TO GOD BE THE GLORY 473

1. Women

2. All

3. BRASS and Timp.

rit.



# Trombones 1+2

1. Women To GOD BE THE GLORY 473  
2. All  
3. BRASS and Timp.

The musical score is written for Trombones 1 and 2. It consists of five staves of music. The key signature is two flats (Bb and Eb), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a 3/4 time signature. The second staff begins with a bass clef and a 3/4 time signature. The third staff begins with a bass clef and a 3/4 time signature. The fourth staff begins with a bass clef and a 3/4 time signature. The fifth staff begins with a bass clef and a 3/4 time signature. The score concludes with a double bar line and a 'rit.' marking.



Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in 3/4 time. The key signature is one flat (B-flat). The melody is written in the Treble staff, and the accompaniment is written in the Bass staff. The lyrics are written below the Treble staff.

Lyrics:

Women 1.  
All 2.  
Brass + All 3.

A musical score for the song "The Rose Tree". The title is written at the top left. Below it are two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). It begins with a piano dynamic marking. The second staff has a bass clef and the same key signature. The music consists of several measures with various note values and rests. A large brace on the far left groups both staves together.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. Below the title, the key signature is one flat (B-flat) and the time signature is 3/4. The score consists of two staves, treble and bass, with a brace on the left. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. Below the title, the key signature is one flat (B-flat) and the time signature is 3/4. The score consists of two staves, treble and bass, with a large brace on the left. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.



# TIMPANI

## TO GOD BE THE GLORY

1. WOMEN (all on Refrain)
2. ALL
3. ALL with Brass and  
TIMPANI

Handwritten musical score for Timpani, titled "TO GOD BE THE GLORY". The score is written on five staves in bass clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The first staff begins with a forte "ff" dynamic. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and slurs. The fifth staff includes a "rit." (ritardando) marking above the notes. The score concludes with a double bar line.



Stanza 3 below



WOMEN (PARTS) 1 When I sur - vey the won - drous cross On which the  
MEN (UNIS) 2 For - bid it, Lord, that I should boast, Save in the

384 in  
Gray PH

ALL (PARTS) 4 Were the whole realm of na - ture mine, That were a



1 Prince of glo - ry died, My rich - est gain I  
2 death of Christ my God; All the vain things that



4 pres - ent far too small; Love so a - maz - ing,



1 count but loss, And pour con - tempt on all my pride.  
2 charm me most, I sac - ri - fice them to His blood. to St. 3 below



4 so di - vine, De - mands my soul, my life, my all.



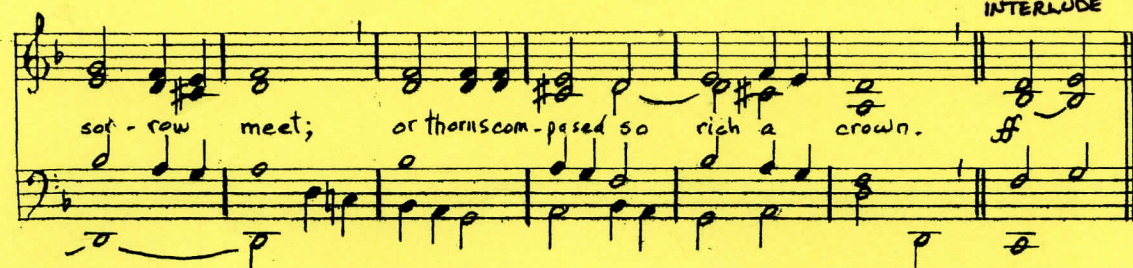
Interlude

All-unis.

3. See from His head, His hands, His



feet, sor - row and love flow min glad down; Did e'er such love and



sor - row meet; or thorns com - posed so rich a crown.

To  
Stanza  
4  
above



Stanza 3 below



WOMEN (PARTS) 1 When I sur - vey the won - drous cross On which the  
MEN (UNIS) 2 For - bid it, Lord, that I should boast, Save in the

384 in  
Gray PH

ALL (PARTS) 4 Were the whole realm of na - ture mine, That were a



1 Prince of glo - ry died, My rich - est gain I  
2 death of Christ my God; All the vain things that

4 pres - ent far too small; Love so a - maz - ing,

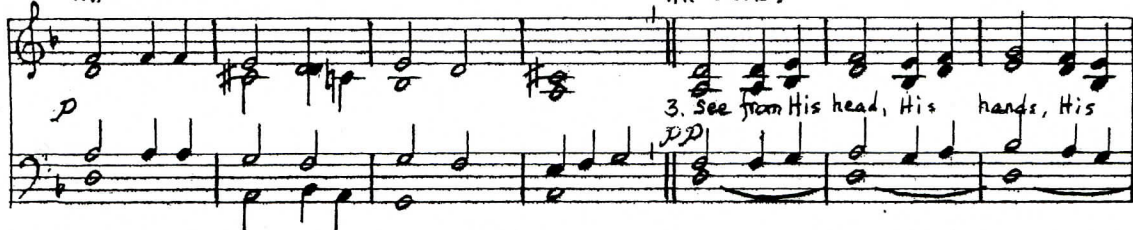


1 count but loss, And pour con - tempt on all my pride.  
2 charm me most, I sac - ri - fice them to His blood.

4 so di - vine, De - mands my soul, my life, my all.



Interlude



All-unia.

3. See from His head, His hands, His



feet, sor - row and love flow min gled down: Did e'er such love and



sor - row meet; or thorns com - posed so rich a crown.

To  
Stanza  
4  
above



# Conductor: Rehearsal

## WHEN I SURVEY 384

1. TACIT

2. TACIT

FOUR MEASURE INTERLUDE

3. TACIT

ONE MEASURE INTERLUDE

4.

TPTS

TROM

rit.



# Conductor: Rehearsal

## WHEN I SURVEY 384

1. TACIT

2. TACIT

FOUR MEASURE INTERLUDE

3. TACIT

ONE MEASURE INTERLUDE

4.

TPTS

TROM

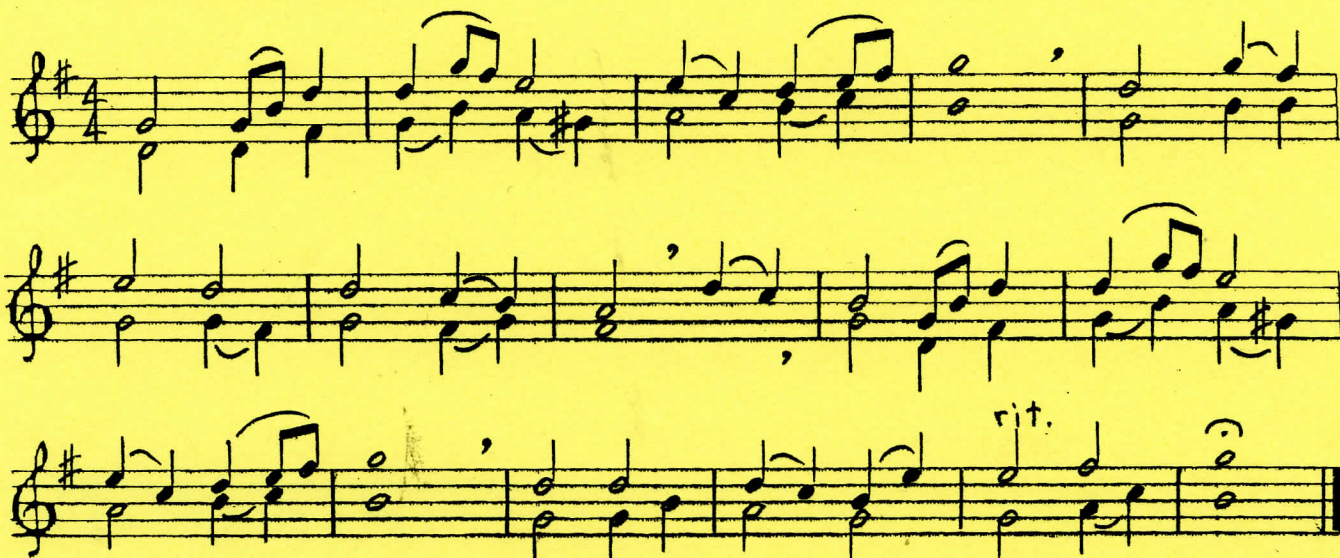
rit.



# Trumpets 1+2

1. TACIT
2. TACIT  
INTERLUDE
3. TACIT  
INTERLUDE
4. BR. QUART.

## WHEN I SURVEY 384

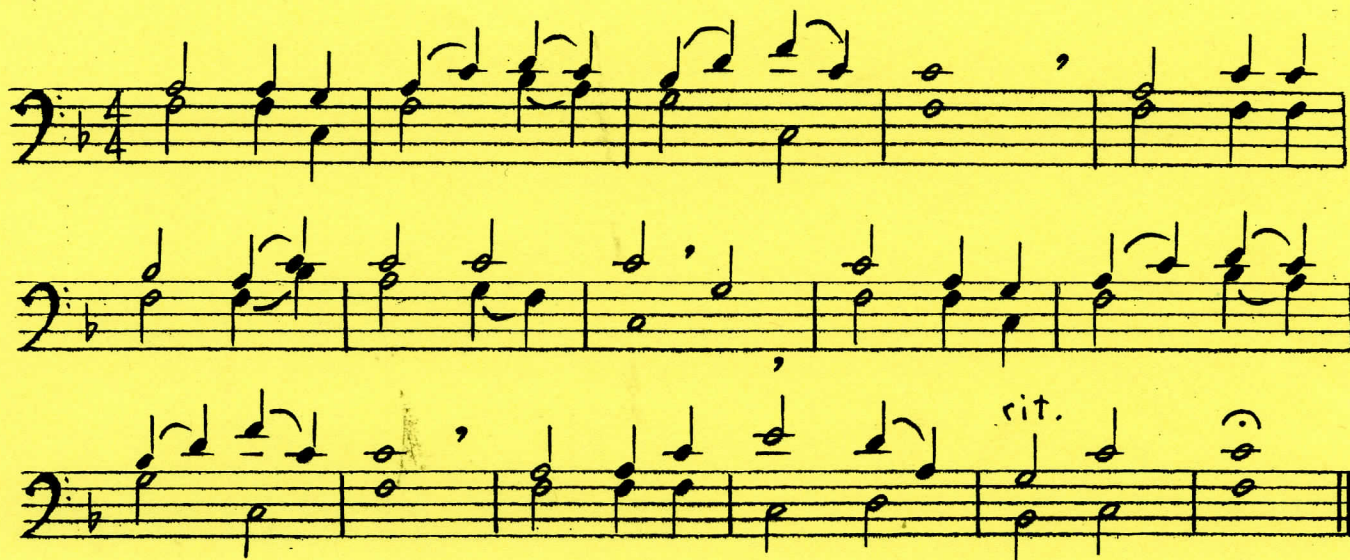




# Trombones 1+2

## WHEN I SURVEY 384

1. TACIT
2. TACIT  
INTERLUDE
3. TACIT  
INTERLUDE
4. BR. QUART.





# TIMPANI

1. TACIT

2. TACIT

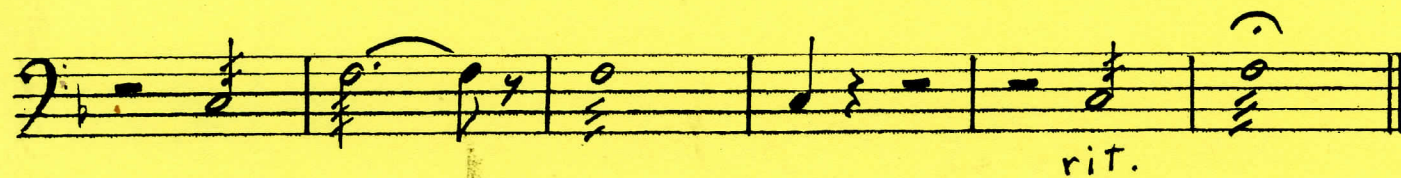
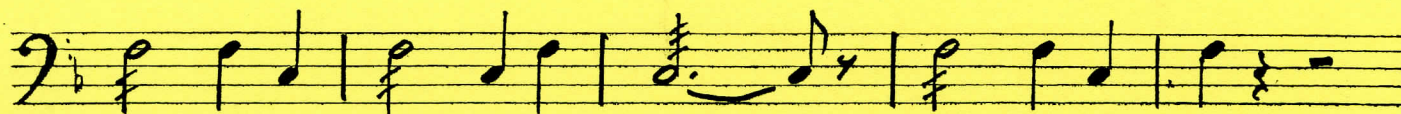
FOUR MEASURE INTERLUDE

3. TACIT

ONE MEASURE INTERLUDE

4. ↓ Below BRASS and TIMP

WHEN I SURVEY 384





# Choir Brass

## When in Our Music God Is Glorified 512

Unison throughout

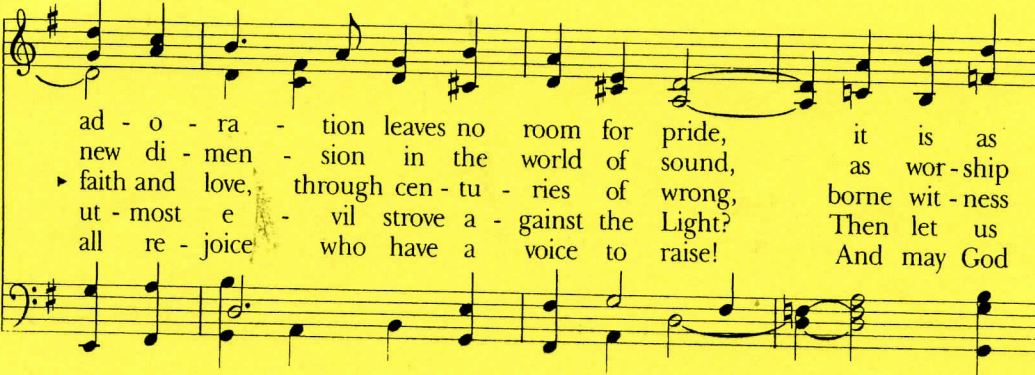
1. All
2. Women
3. All - tpt. descant
4. Men
5. All - w/ BRASS

actual key : F

Unison

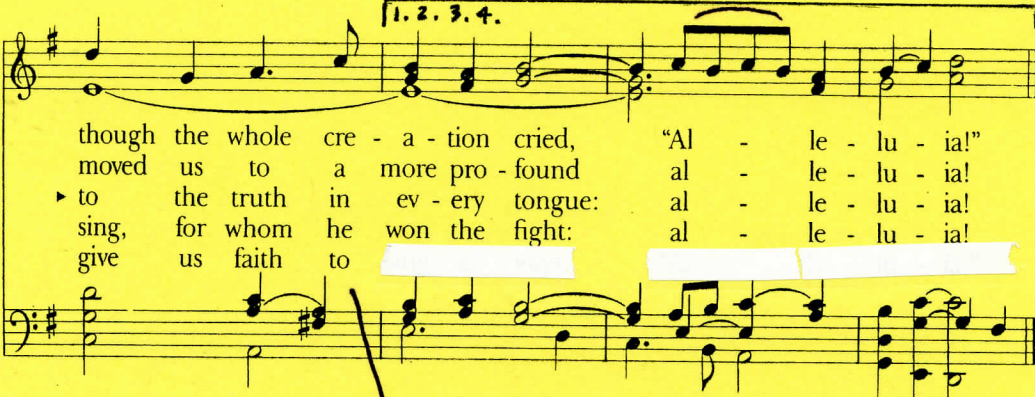


All 1 When in our mu - sic God is glo - ri - fied, and  
 Women 2 How of - ten, mak - ing mu - sic, we have found a  
 All 3 So has the church, in lit - ur - gy and song, in  
 Men 4 And did not Je - sus sing a psalm that night when  
 All 5 Let ev - ery in - stru - ment be tuned for praise! Let



ad - o - ra - tion leaves no room for pride, it is as  
 new di - men - sion in the world of sound, as wor - ship  
 ▶ faith and love, through cen - tu - ries of wrong, borne wit - ness  
 ut - most e - vil strove a - gainst the Light? Then let us  
 all re - joice who have a voice to raise! And may God

1. 2. 3. 4.



though the whole cre - a - tion cried, "Al - le - lu - ia!"  
 moved us to a more pro - found al - le - lu - ia!  
 ▶ to the truth in ev - ery tongue: al - le - lu - ia!  
 sing, for whom he won the fight: al - le - lu - ia!  
 give us faith to

Accompaniment for final stanza

5. rit.



sing al - ways, — Al - le - lu - ia!



Organ

Unison throughout

- 1. All
- 2. Women
- 3. All - tpt. descant
- 4. Men
- 5. All - w/ BRASS

When in Our Music God Is Glorified

The musical score is written for organ and consists of four systems of staves. The first system includes a list of performance instructions: 1. When, 2. How, 3. So, 4. And, 5. Let. The second system continues the melody. The third system is marked with a bracket and the numbers 1, 2, 3, 4. The fourth system is marked with a bracket and the number 5. The score includes various musical notations such as notes, rests, and a 'rit.' (ritardando) marking.



# Conductor - rehearsal

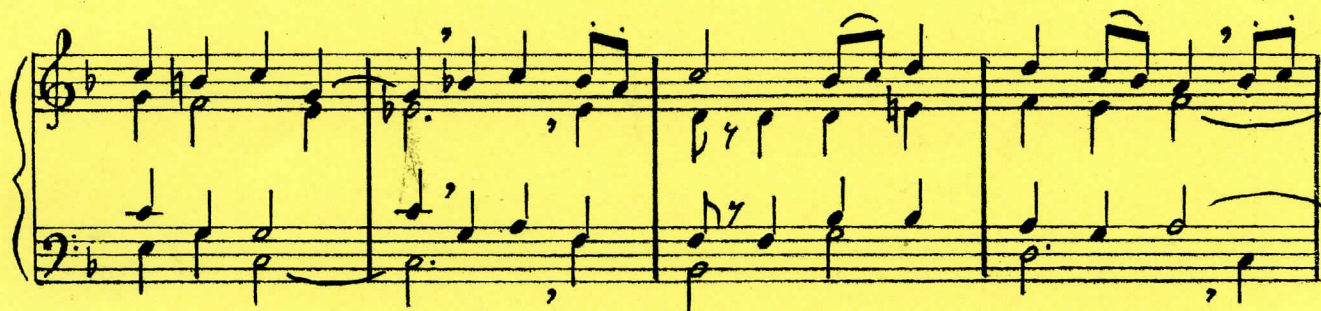
Unison throughout

1. All
2. Women
3. All - tpt. descant
4. Men
- \* 5. All - w/ BRASS

When in Our Music God Is Glorified

512

stanza 5





# 1st + 2nd Trumpet

Unison throughout

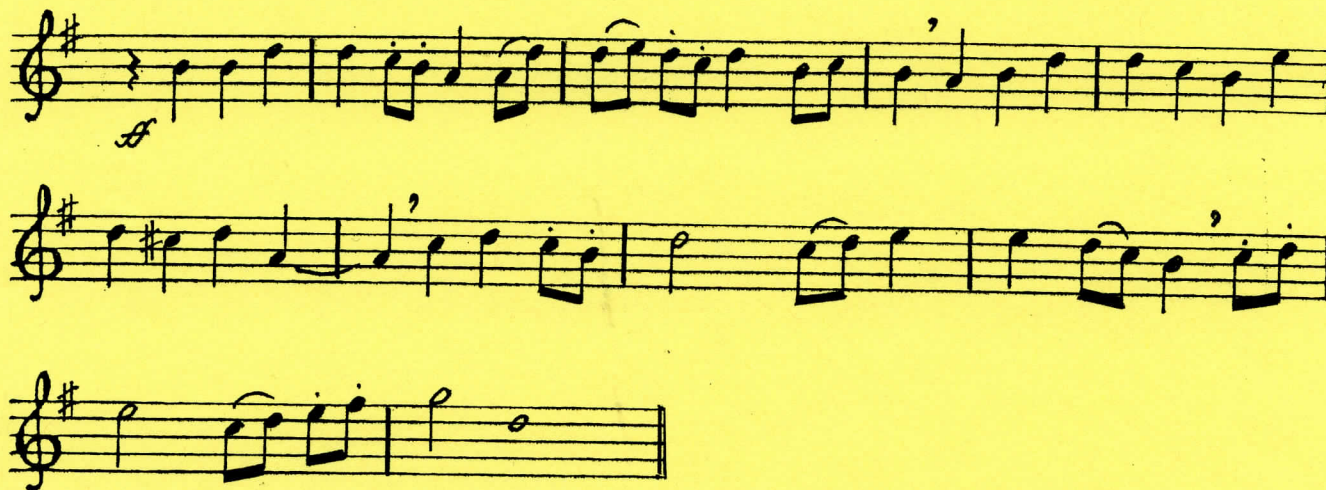
1. All
2. Women
- \* 3. All - tpt. descant
4. Men
- \* 5. All - w/ BRASS

When in Our Music God Is Glorified

512

## Stanza 3

1st trumpet descant



## Stanza 5

1st and 2nd Trumpet





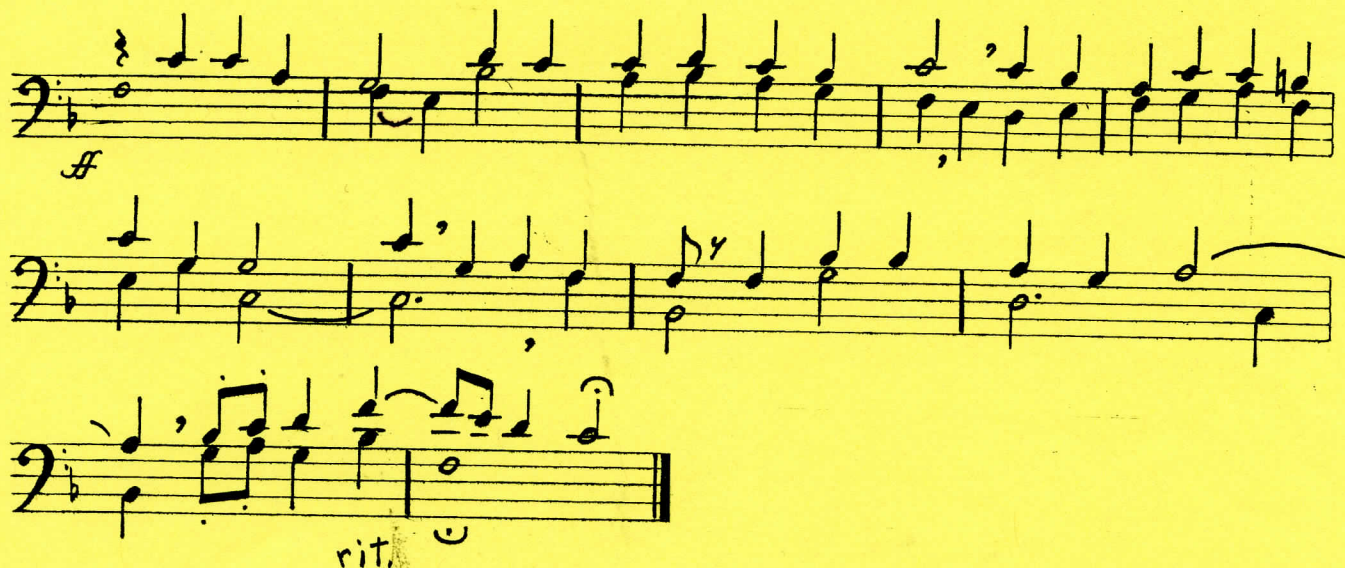
# 1st + 2nd Trombones

Unison throughout

1. All
2. Women
3. All - tpt. descant
4. Men
5. All - w/ BRASS

## When in Our Music God Is Glorified

512





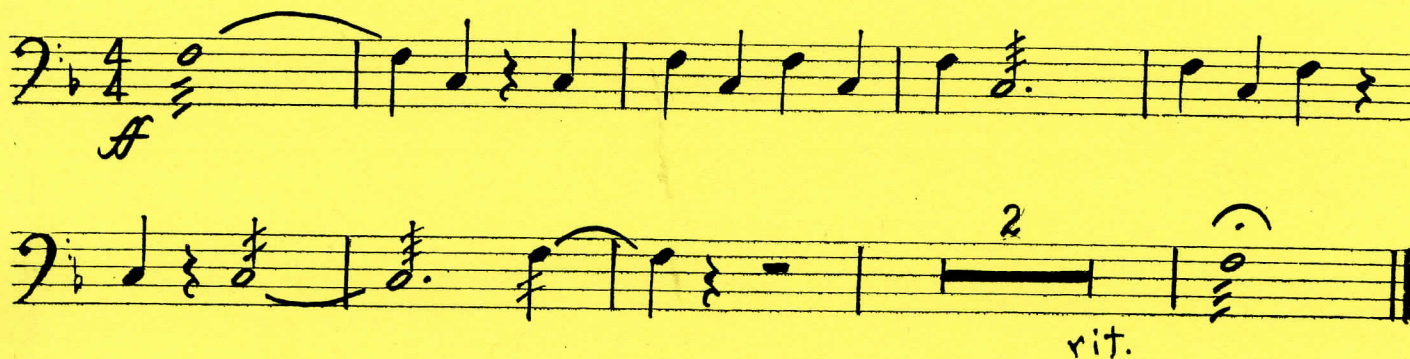
# TIMPANI

Unison throughout

1. All
2. Women
- \* 3. All - tpt. descant
4. Men
- \* 5. All - w/ BRASS and TMP

When in Our Music God Is Glorified

512





Choir  
Brass Quartet

1. All (unison)  
organ interlude
3. Women (unis.)  
organ interlude
4. All (unis.)

When Peace like a River

489

st. 2 omitted

All 1 When peace like a riv - er at - tend - eth my way, when

Women 3 My sin— oh, the bliss of this glo - ri - ous thought!—my  
All 4 O Lord, haste the day when my faith shall be sight, the

sor - rows like sea bil - lows roll; what - ev - er my lot, thou hast  
sin, not in part, but the whole, is nailed to the cross, and I  
clouds be rolled back as a scroll; the trump shall re - sound and the

taught me to say, "It is well, it is well with my soul."

bear it no more; praise the Lord, praise the Lord, O my soul!  
Lord shall de - scend; e - ven so, it is well with my soul.

It is well it is well with my soul; with my soul;

it is well, it is well with my soul.

Four measure inter-  
ludes after stanza 1  
and stanza 3.



# Organ

1. All (unison)  
interlude
3. Women (unis.)  
interlude
4. All (unis.)

## When Peace like a River

489

St. 2 omitted

Some accomp material from DG  
published SATB arrangemt, by Kjos, C8507

Intro.

man.

ped.

All: 1. When peace

15

18

ped.

22

The image shows a handwritten organ score for the hymn 'When Peace like a River'. The score is written on five systems of grand staves (treble and bass clef). The first system includes an 'Intro.' and a measure marked 'man.' (manic). The second system has a measure marked 'ped.' (pedal). The third system begins with 'All: 1. When peace'. The fourth system has measures marked '15' and '18'. The fifth system has a measure marked '22'. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations and a small circle in the top right corner.



*mp*  
Interlude

*man.*

Women 3. My sin,

*ped.*

33

*p.*

36

*p.*

40

43

*p.*

47

+ TPT.

*f* interlude

Broadly + Full Brass

52

54

*rit.*

*f* add reeds

All: 4.0

Lord, haste



System 1, measures 58-60. The music is in G major (one sharp) and 4/4 time. Measure 58 starts with a treble clef and a key signature of one sharp. The melody in the treble clef begins with a quarter note G, followed by a quarter note A, and then a half note B. The bass clef accompaniment consists of a steady eighth-note pattern: G, A, B, A, G, A, B, A. Measure 59 continues the melody with a quarter note C, a quarter note D, and a half note E. The bass clef accompaniment continues with the same eighth-note pattern. Measure 60 concludes the system with a quarter note F, a quarter note G, and a half note A. The bass clef accompaniment continues with the same eighth-note pattern.

System 2, measures 61-64. The music continues in G major and 4/4 time. Measure 61 starts with a treble clef and a key signature of one sharp. The melody in the treble clef begins with a quarter note B, followed by a quarter note C, and then a half note D. The bass clef accompaniment consists of a steady eighth-note pattern: G, A, B, A, G, A, B, A. Measure 62 continues the melody with a quarter note E, a quarter note F, and a half note G. The bass clef accompaniment continues with the same eighth-note pattern. Measure 63 concludes the system with a quarter note A, a quarter note B, and a half note C. The bass clef accompaniment continues with the same eighth-note pattern. Measure 64 starts with a treble clef and a key signature of one sharp. The melody in the treble clef begins with a quarter note D, followed by a quarter note E, and then a half note F. The bass clef accompaniment consists of a steady eighth-note pattern: G, A, B, A, G, A, B, A.

System 3, measures 65-67. The music continues in G major and 4/4 time. Measure 65 starts with a treble clef and a key signature of one sharp. The melody in the treble clef begins with a quarter note G, followed by a quarter note A, and then a half note B. The bass clef accompaniment consists of a steady eighth-note pattern: G, A, B, A, G, A, B, A. Measure 66 continues the melody with a quarter note C, a quarter note D, and a half note E. The bass clef accompaniment continues with the same eighth-note pattern. Measure 67 concludes the system with a quarter note F, a quarter note G, and a half note A. The bass clef accompaniment continues with the same eighth-note pattern.

System 4, measures 68-71. The music continues in G major and 4/4 time. Measure 68 starts with a treble clef and a key signature of one sharp. The melody in the treble clef begins with a quarter note B, followed by a quarter note C, and then a half note D. The bass clef accompaniment consists of a steady eighth-note pattern: G, A, B, A, G, A, B, A. Measure 69 continues the melody with a quarter note E, a quarter note F, and a half note G. The bass clef accompaniment continues with the same eighth-note pattern. Measure 70 concludes the system with a quarter note A, a quarter note B, and a half note C. The bass clef accompaniment continues with the same eighth-note pattern. Measure 71 starts with a treble clef and a key signature of one sharp. The melody in the treble clef begins with a quarter note D, followed by a quarter note E, and then a half note F. The bass clef accompaniment consists of a steady eighth-note pattern: G, A, B, A, G, A, B, A.

System 5, measures 72-75. The music continues in G major and 4/4 time. Measure 72 starts with a treble clef and a key signature of one sharp. The melody in the treble clef begins with a quarter note G, followed by a quarter note A, and then a half note B. The bass clef accompaniment consists of a steady eighth-note pattern: G, A, B, A, G, A, B, A. Measure 73 continues the melody with a quarter note C, a quarter note D, and a half note E. The bass clef accompaniment continues with the same eighth-note pattern. Measure 74 concludes the system with a quarter note F, a quarter note G, and a half note A. The bass clef accompaniment continues with the same eighth-note pattern. Measure 75 starts with a treble clef and a key signature of one sharp. The melody in the treble clef begins with a quarter note B, followed by a quarter note C, and then a half note D. The bass clef accompaniment consists of a steady eighth-note pattern: G, A, B, A, G, A, B, A. The system ends with a double bar line.



Conductor - Rehearsal  
(Brass)

When Peace like a River

489

St. 1, 3, 4  
St. 2 omitted

4 5 21 25 4 29 20 49 Tpt. 1

Intro. interlude  
All: 1. When peace Women: 3. My sin interlude rit.

4 5 21 25 4 29 20 49

52 Broadly

All: St. 4 54

ff Lord

58 61

65

68

72

rit.



# Trumpets 1 and 2

st. 2 omitted

St. 1 All (unison)  
Four meas. interlude  
St. 3. Women (unis.)  
Four meas. interlude  
St. 4 All (+ Brass)

## When Peace like a River

489

Intro. 4 5 21 interlude 25 4 29 20 49 Tpt. 1

st. 1 When Peace st. 3 My sin f rit.

Broadly + Tpt. 2

52 ff 54 58 61 65 68 72 rit.



Trombones 1 and 2

St. 2 omitted

When Peace like a River

489

- St. 1 All (unison)  
Four meas. interlude  
St. 3 Women (unis.)  
Four meas. interlude  
St. 4 All (+ Brass)

Introd. 4 5 21 25 4 29 20 49 3

St. 1 When peace St. 3. My Sin rit.

Broadly 52 54

St. 4 O Lord, Haste

58 69

65

68

72 rit.



# TIMPANI

## WHEN PEACE LIKE A RIVER

1. ALL (unison)  
INTERLUDE - ORGAN

3. WOMEN (unis.)  
INTERLUDE

4. ALL + BRASS and TIMP.

Stanza 1 21 ORGAN INTERLUDE 4 Stanza 3 21 ORGAN INTERLUDE 2

(stanza 2 is omitted)

52

58

65

2

68

72